

THE  
SACRED BOOKS OF THE EAST

TRANSLATED  
By VARIOUS ORIENTAL SCHOLARS

AND EDITED BY  
F MAX MULLER

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# VEDIC HYMNS

TRANSLATED BY  
F MAX MÜLLER

## Part I

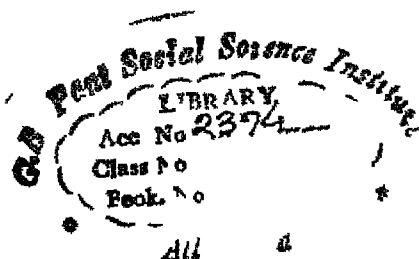
HYMNS TO THE MARUTS, RUDRA  
VĀYU AND VĀTA

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RASHTRAPATI BHAVAN

NEW DELHI 4

June 10, 1962

I am very glad to know that the Sacred Books of the East published years ago by the Clarendon Press, Oxford which have been out of print for a number of years will now be available to all students of religion and philosophy. The enterprise of the publishers is commendable and I hope the books will be widely read.

S RADHAKRISHNAN



## PREFATORY NOTE TO THE NEW EDITION

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Since 1948 the United Nations Educational, Scientific and Cultural Organization (UNESCO) upon the recommendation of the General Assembly of the United Nations has been concerned with facilitating the translation of the works most representative of the culture of certain of its Member States, and in particular those of Asia

One of the major difficulties confronting this programme is the lack of translators having both the qualifications and the time to undertake translations of the many outstanding books meriting publication. To help overcome this difficulty in part UNESCO's advisers in this field (a panel of experts convened every other year by the International Council for Philosophy and Humanistic Studies) have recommended that many worthwhile translations published during the 19th century, and now impossible to find except in a limited number of libraries should be brought back into print in low priced editions for the use of students and of the general public. The experts also pointed out that in certain cases, even though there might be in existence more recent and more accurate translations endowed with a more modern apparatus of scholarship a number of pioneer works of the greatest value and interest to students of Eastern religions also merited republication.

This point of view was warmly endorsed by the Indian National Academy of Letters (Sahitya Akademi), and the Indian National Commission for UNESCO.

It is in the spirit of these recommendations that this work from the famous series 'Sacred Books of the East' is now once again being made available to the general public as part of the UNESCO Collection of Representative Works.

## PUBLISHERS NOTE

First, the man distinguished between eternal and perishable. Later he discovered within himself the germ of the Eternal. This discovery was an epoch in the history of the human mind and the *East was the first to discover it*.

To watch in the Sacred Books of the East the dawn of this religious consciousness of man must always remain one of the most inspiring and hallowing sights in the whole history of the world. In order to have a solid foundation for a comparative study of the Religions of the East we must have before all things complete and thoroughly faithful translation of their Sacred Books in which some of the ancient sayings were preserved because they were so true and so striking that they could not be forgotten. They contained eternal truths expressed for the first time in human language.

With profoundest reverence for Dr S Radhakrishnan, President of India, who inspired us for the task, our deep sense of gratitude for Dr C D Deshmukh & Dr D S Kothari for encouraging assistance, esteemed appreciation of UNESCO for the warm endorsement of the cause and finally with indebtedness to Dr H Rau Director, Max Müller Bhawan New Delhi in procuring us the texts of the Series for reprint we humbly conclude

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## INTRODUCTION

I finished the Preface to the first volume of my translation of the Hymns to the Maruts with the following words

‘ The second volume which I am now preparing for Press will contain the remaining hymns addressed to the Maruts. The notes will necessarily have to be reduced to smaller dimensions but they must always constitute the more important part in a translation or more truly in a deciphering of Vedic hymns

This was written more than twenty years ago but though since that time Vedic scholarship has advanced with giant steps I still hold exactly the same opinion which I held then with regard to the principles that ought to be followed by the first translators of the Veda. I ho'd that they ought to be decipherers and that they are bound to justify every word of their translation in exactly the same manner in which the decipherers of hieroglyphic or cuneiform inscriptions justify every step they take. I therefore called my translation the first traduction raisonnee. I took as an example which I tried to follow though well aware of my inability to reach its excellence the *Commentaire sur le Yasna* by my friend and teacher Eugène Burnouf. Burnouf considered a commentary of 940 pages quarto as by no means excessive for a thorough interpretation of the first chapter of the Zoroastrian Veda and only those unacquainted with the real difficulties of the Rig veda would venture to say that its ancient words and thoughts required a less painstaking elucidation than those of the Avesta. In spite of all that has been said and written to the contrary, and with every wish to learn from those who think that the difficulties of a translation of Vedic hymns have been unduly exaggerated by me, I cannot in the least

modify what I said twenty or rather forty years ago. It is a mere translation of the Veda, however accurate, though the poetical and even beautiful is of absolutely no value in the advancement of Vedic scholarship unless it is supported by pieces justificatives that is unless the translator gives his reasons why he has translated every word as it is which there can be no doubt in his own mind and not in any other.

It is well known that Professor von Roth one of our most eminent Vedic scholars holds the very opposite opinion. He declares that a metrical translation is the best commentary and that if he could ever think of a translation of the Rig veda he would throw the chief weight not on the notes but on the translation of the text. A translation, he writes, must speak for itself. As a rule it only requires a commentary where it is not directly conveying and where the translator does not feel secure.

Between opinions so diametrically opposed no compromise seems possible and yet I feel convinced that when we come to discuss any controverted passage Professor von Roth will have to adopt exactly the same principles of translation which I have followed.

On one point however, I am quite willing to agree with my adversaries namely that a metrical rendering would convey a truer idea of the hymns of the Vedic Rishis than a prose rendering. When I had to translate Vedic hymns into German I have generally, if not always, endeavoured to clothe them in a metrical form. In English I feel unable to do so but I have no doubt that future scholars will find it possible to add rhythm and even rhyme after the true meaning of the ancient verses has once been determined. But even with regard to my German metrical translations I feel in honesty bound to confess that a metrical translation is often an excuse only for an inaccurate translation. If we could make sure of a translator like Ruckert even the impossible might become possible. But as there are few if any who like him are great alike as scholars and poets the mere scholar seems to me to be doing his duty better when he produces a correct translation though in



present in (he has to make any concession is however small on the score of artificialness in favour of rhythm and rhyme.

If a metrical and intelligible and generally speaking a beautiful translation were all we wanted why should so many scholars clamour for a new translation when they have that by Grassmann. It rests on Bohtlingk and Koth's Dictionary or represents as we are told even a more advanced stage of Vedic scholarship. Yet after the well known contributors of certain critical Journals had repeated ever so many times all that could possibly be said in praise of Grassmann's and in dispraise of Ludwig's translation, what is the result? Grassmann's metrical translation the merits of which considering the time when it was published, I have never been loth to acknowledge is hardly ever appealed to while Ludwig's prose rendering with all its drawbacks is universally considered as the only scholarlike translation of the Rig veda now in existence. Time tries the truth in everything.

There is another point also on which I am quite willing to admit that my adversaries are right. No one who knows anything about the Veda they say would think of attempting a translation of it at present. A translation of the Rig-veda is a task for the next century. No one feels this more strongly than I do, no one has been more unwilling to make even a beginning in this arduous undertaking. Yet a beginning has to be made. We have to advance step by step nay inch by inch if we ever hope to make a breach in that apparently impregnable fortress. If by translation we mean a complete, satisfactory and final translation of the whole of the Rig veda I should feel inclined to go even further than Professor von Roth. Not only shall we have to wait till the next century for such a work but I doubt whether we shall ever obtain it. In some cases the text is so corrupt that no conjectural criticism will restore, no power of divination interpret it. In other cases, verses and phrases seem to have been jumbled together by later writers in the most thoughtless manner. My principle therefore has always been Let us translate what we can and thus reduce the untranslatable

portion to narrower and narrower limits. But in doing so, he we ought not to be too proud to take our friends and even our adversaries into our confidence. A translation on the *volō sic jubeo* principle does far more harm than good. It may be true that a judge if he is wise will deliver his judgment but never propound his reasons. But a scholar is a pleader rather than a judge and he is in duty bound to propound his reasons.

In order to make the difference between Professor von Roth's translations and my own quite clear I readily accept the text which he has himself chosen. He took one of the hymns which I had translated with notes (the 15th hymn of the first *Mundala*) and translated it himself metrically in order to show us what according to him a really perfect translation ought to be. Let us then compare the results.

On many points Professor von Roth adopts the same renderings which I had adopted only that he gives no reason while I do so at least for all debatable passages. First of all I had tried to prove that the two verses in the beginning which the *Anukramam* ascribes to Indra should be ascribed to the poet. Professor von Roth takes the same view but for the rest of the hymn adopts, like myself that distribution of the verses among the singer, the Maruts, and Indra which the *Anukramam* suggests. I mention this because Ludwig has defended the view of the author of the *Anukramam* with very strong arguments. He quotes from the *Taitt Br* II 7, 11 and from the *Tāndya Br* XXI 14 5 the old legend that Agastya made offerings to the Maruts that with or without Agastya's consent Indra seized them, and that the Maruts then tried to frighten Indra away with lightning. Agastya and Indra however, pacified the Maruts with this very hymn.

#### Verse I

The first verse von Roth translates as follows

Auf welcher Fahrt sind insgemein begriffen

Die altersgleichen mitgebornen Marut?

Was wollen sie? woher des Wegs? Das Pfeifen

Der Männer klingt sie haben ein Begehren

Von Roth here translates *subh* by *Fahrt* journey. But does *subh* ever possess that meaning? Von Roth himself in the Dictionary translates *subh* by *Schonheit* *Schmuck* *Bereitschaft*. Grassmann otherwise a strict adherent of von Roth does not venture even to give *Bereitschaft* but only endorses *Glanz* and *Pracht*. Ludwig a higher authority than Grassmann translates *subh* by *Glanz*. I say then that to translate *subh* by *Fahrt* journey may be poetical, but it is not scholarlike. On the meanings of *subh* I have treated I 67 3 note 2. See also Gaedicke *Accusativ* p 163.

But there comes another consideration. That *mimikshire* is used in the sense of being joined with splendour &c we see from such passages as I 87 6 *bhānu bhīḥ sām mimikshire* i.e. 'they were joined with splendour' and this is said as in our passage of the *Maruts*. Prof von Roth brings forward no passage where *mimikshire* is used in the sense in which he uses it here and therefore I say again his rendering may be poetical but it is not scholarlike.

To translate *arhanti sushman* by *das Pfeifen klingt* is to say the least very free. *Sushma* comes no doubt from *svas* to breathe and the transition of meaning from breath to strength is intelligible enough. In the *Psalms* we read (xviii 15) 'At the blast of the breath of thy nostrils the channels of waters were seen and the foundations of the earth were discovered'. Again (Job iv 9) 'By the blast of God they perish and by the breath of his nostrils are they consumed'. Isaiah xi 4 'And with the breath of his lips shall he slay the wicked'. Wrestlers know why breath or wind means strength and even in the expression *une œuvre de longue haleine* the original intention of breath is still perceived. In most passages therefore in the *Rig-veda* where *sushma* occurs, and where it means strength prowess vigour, we may, if we like translate it by breath though it is clear that the poet himself was not always aware of the etymological meaning of the word. Where the sound of *sushma* is mentioned (IX, 50 1, X 3 6 &c) it means clearly breath. But when as in VI, 19 8 *sushma* has the adjectives *dhanaspat* *sudaksha* we can hardly translate it by anything but strength. When, therefore

von Roth translates *sushma* by *whistling* and *vidanti* by *sounding* I must demur. Whistling is different from breathing nor do I know of any place where it is with *sushma* or with any similar word to sound or to sing, to sound a whistle. Why not translate them by their strength i.e. the Maruts by their breathy roaring and proclaim themselves their strength. We find a similar idea in I 87 3 the Maruts have themselves as a proof of their greatness. Neither Grassmann nor Ludwig venture to take *sushma* in the sense of whistle, or *vidanti* in the sense of sounding. Bergaigne seems to take *sushma* as referring to Indra's chariot in force. Indra's which may have been the original meaning but seems not very appropriate when the verse is placed in the mouth of Indra himself (Journ. Asiat. 1884 p. 199). *sushma* never occurs as an adjective. The passages in which von Roth takes *sushma* as an adjective are not identical. *Dhismā gāharen* in German conveys the meaning of *sanctuary of the fire nest*?

### Verse 2

The second verse contains few difficulties and is well rendered by von Roth

An wessen Spruchen freuen sich die Jungen?

Wer lenkt die Marut her zu seinem Opfer?

Gleich Falken streichend durch den Raum der Luft—

Wie bringt man sie mit Wunscheskraft zum Stehen?

### Verse 3

The third verse is rendered by von Roth

Wie kommt es Indra, dass du sonst so munter,

Heut ganz alleine fährst sag an Gebieter!

Du pflegtest auf der Fahrt mit uns zu plaudern,

Was hast du wider uns sprich, Rosselenker!

Von Roth takes *kutaḥ* in a causal sense, why? I believe that *kutaḥ* never occurs in that sense in the Rig-veda. If it does passages should be produced to prove it.

*Māhinaḥ* can never be translated by *sonst so munter*. This imparts a modern idea which is not in the original.

Subhāna/*h* does not mean auf der Fahrt and plaudern, adopted from Grassmann instead of *sām prikkhast* introduces again quite a modern idea. Ludwig calls such an idea abgeschmackt, insipid which is rather strong but not far wrong

## Verse 4.

Von Roth

Ich liebe Spruche Wunsche und die Tranke  
Der Duft steigt auf die Presse ist gerustet  
Sie fischen locken mich mit ihrem Anruf  
Und meine Fuchse führen mich zum Mahle

It is curious how quickly all difficulties which beset the first line seem to vanish in a metrical translation but the scholar should face the difficulties though the poet may evade them

To translate *sushmaḥ iyarti* by der Duft steigt auf the flavour of the sacrifices rises up is more than even Grassmann ventures on It is simply impossible Benfey (Entstehung der mit r anlautenden Personalendungen p 34) translates My thunderbolt when hurled by me moves mightily

Again *prabhṛtaḥ me adriḥ* does not mean die Presse ist gerustet Where does Indra ever speak of the stones used for pressing the Soma as my stone, and where does *prabhṛtaḥ* ever mean gerustet?

## Verse 5

Von Roth

'So werden wir und mit uns unsre Freunde (Nachbarn)  
Die freien Männer unsre Rustung nehmen,  
Und lustig unsre Sacken alsbald schirren  
Du kommst uns eben ganz nach Wunsch o Indra

The first lines are unnecessarily free, and the last decidedly wrong How can *svadhām ānu hi naḥ babhutha* mean 'Du kommst uns eben ganz nach Wunsch'? *Svadhâ* does not mean wish, but nature custom wont (see I, 6, 4 note 2 and Bergaigne Journ Asiat 1884 p 207) *Babhûtha* means 'thou hast become,' not 'thou comest'

## Verse 6

Von Roth

‘Da wars auch nicht so ganz nach Wunsch o Warits

Als ihr allein mich gegen Ah! schickt t’

Ich aber kraftig tapfer einschloßen

Ich traf die Gegner alle mit Geschossen

The only doubtful line is the last. Von Roth’s former translation of *nam* to bend away from to escape it (*ni* *φελω* and *bhug*) seems to me still the right one. He now translates ‘I directed my arrow on every enemy’ when the genitive as ruled by *namam* requires confirmation. As to *sam adhatta* I certainly think von Roth’s last interpretation better than his first. In the Dictionary he explained *samdhā* in our passage by to implicate. Grassmann translated it by to leave or to desert, Ludwig by to employ. I took it formerly in the usual sense of joining so that *y it nam ekam samadhatta* should be the explanation of *svadha* the old custom that you should join me when I am alone. But the construction is against this, and I have therefore altered my translation so that the sense is ‘Where was that old custom you speak of when you made me to be alone i.e. when you left me alone in the fight with Ah!’ The *udatta* of *ānamam* is not irregular, because it is preceded by *hi*.

## Verse 7

Von Roth

‘Gewaltiges hast du gethan im Bunde

Mit uns, o Held, wir mit vereinter Starke,

Gewaltiges vermögen wir du mächtiger

Indra, wenn es uns Ernst ist ihr Gesellen

By this translation, the contrast between ‘thou hast done great things with us’ and ‘Now let us do great things once more’ is lost. *Kṛimavāma* expresses an exhortation, not a simple fact, and on this point Grassmann’s metrical translation is decidedly preferable.

## Verse 8

Von Roth

Vritra schlug ich mit eigener Kraft, ihr Marut

Und meine Wuth wars die so kuhn mich machte

Ich wars der—in der Faust den Blitz—dem Menschen  
Den Zugang bahnte zu den blinkenden Gewässern.

This is a very good translation except that there are some syllables too much in the last line. What I miss is the accent on the I. Perhaps this might become stronger by translating

Ich schlag mit eigener Kraft den Vritra nieder  
Ich Maruts stark durch meinen Zorn geworden  
Ich wars der blitzbewaffnet für den Menschen  
Dem lichten Wasser freie Bahn geschaffen

### Verse 9

Von Roth

'Gewiss, nichts ist was je dir widerstunde  
Und so wie du gibts keinen zweiten Gott mehr  
Nicht jetzt, noch künftig, der was du vermochte  
Thu denn begeistert was zu thun dich lustet

Here I doubt about begeistert being a true rendering of pravṛiddha, grown strong. As to karishyāḥ instead of karishyā the reading of the MSS, Roth is inclined to adopt my conjecture as supported by the analogous passage in IV, 30 23. The form which Ludwig quotes as analogous to karishyam namely, pravatsyam, I cannot find, unless it is meant for Āpast Srauta S VI, 27 2, namo vo stu prāvātsyam itī Bahvṛikāḥ, where however prāvātsyam is probably meant for prāvātsam.

Grassmann has understood devātā rightly while Roth's translation leaves it doubtful.

### Verse 10

Von Roth

'So soll der Starke Vorrang mir allein sein  
Was ich gewagt, vollfuhr ich mit Verstandniss  
Man kennt mich als den Starken wohl ihr Marut,  
An was ich ruhre Indra der bemeistert's.

Von Roth has adopted the translation of the second line, which I suggested in a note. Ludwig prefers the more corrupt construction which I preferred in the translation. It is difficult to decide

## Verse 11

Von Roth

‘Entlucht hat euer Ruhmen auch ihr Maru

Das lobenswerte Wort das ihr gesprochen

Für mich—den Indra—für den treu dgen Helden

Als Freunde für den Freund zu mich—von selbst hi

The last words für mich—von selbst hi are not very clear but the same may be said of the original तु वे तनुषः , I still adhere to my remark that तनु सः, must refer to the same person though I see that all other translators take an opposite view Non liquet

## Verse 12

Von Roth

‘Gefallen find ich wie sie sind, an ihnen

In Raschheit und in Frische unvergleichlich

So oft ich euch, Marut, im Schmuck erblickte

Erfreut ich mich und freue jetzt an euch mich

This is again one of those verses which it is far easier to translate than to construe. *Ākṣhānta me* may mean they pleased me, but then what is the meaning of *kṣad jānīka nūnam* may you please me now instead of what we should expect you do please me now In order to do this, I took the more frequent meaning of *kṣad*, to appear and translated, ‘you have appeared formerly appear to me now

To translate *ānedyah śrāvah ā śhīḥ* did not by in Raschheit und in Frische unvergleichlich is poetical but how does it benefit the scholar? I take *ā dhi* in the sense of bringing or giving as it is often used cf. 11, 35 5 This is more compatible with *ishu* from vigour I am not certain that *ārēdīvāḥ* can mean blameless Roas v derives *ānedyā* from *a nedyā*, and *nedyā* from *nid* But how we get from *nid* to *nedyā* he does not say He suggests *anedyah* or *anedyasrāvah* as emendations I suggested *anedyam* But I suspect there is something else behind all this. *Anedyah* may have been intended for ‘having nothing coming nearer, and like *an-uttama*, might express excellence Or *anedyah* may have been an adverb not nearly



These are mere guesses and they are rather contradicted by anydy *ih* used in the plural with anavadyâk. Still it is better to point out difficulties than to slur them over by translating in Raschheit und in Frische unvergleichlich. It is possible that both Roth and Sîyana thought that anydy *ih* was connected with ned ya<sup>k</sup>, but what scholars want to know is the exact construction of a sentence.

### Verse 13

Von Koth

Ist irgendwo ein Fest für euch bereitet,

So fahrt doch her zu unsrer Schaar ihr Schaaren!

## Der Andacht Regungen in uns belebend

Und werdet Zeugen unserer frommen Werke

In this verse there is no difficulty, except the exact meaning of *apivatayanta* on which I have spoken in note 1.

### Verse 14

Von Roth

Wo dankbar huld gend der Dichter lobsingt

Hier wo uns Mânvas Kunst zusammenführte

Da kehret ein, ihr Marut, bei den Frommen

Fuch gelten ja des Beters heil ge Spruche

Prof von Roth admits that this is a difficult verse. He translates it but again he does not help us to construe it. Grassmann also gives us a metrical translation but it differs widely from von Roth's.

Wenn wie zur Spende euch der Dichter herlockt

Und der Gesang des Weisen uns herbeizog, &c

and so does Geldner's version, unless we are to consider this as an improved rendering from von Roth's own pen

Wenn uns des Mânva Kunst zur Feier herzieht

Wie Dichter ja zu Festen gerne rufen, &c

Here Geldner conjectures *duvasyā* for *duvasyāt*, and takes *duvase* as an infinitive

### Verse 15

Von Roth

\* Geweiht ist euch der Preis Marut die Lieder

Des Mânva, des Mandârasohns, des Dichters,

Mit Labung kommt herbei mir selbst zur Stärkung

[Gebt Labung uns und wasserreiche Fluren]

How *tanvê vayām* is to mean 'mir selbst zur Stärkung' has not been explained by von Roth. No doubt *tanvê mir* may mean *mir selbst*, and *vayām zur Stärkung* but though this may satisfy a poet, scholars want to know how to construe it. It seems to me that Roth and Lanman (Noun inflection p. 552) have made the same mistake which I made in taking *ishām* for an accusative of *ish* which ought to be *isham* and in admitting the masculine gender for *vṛgānā* in the sense of *Flur*.

I still take *yāsishṭā* for the 3 p sing of the precative *Atmanepada* like *ganishishṭā* and *vanishishṭā*. With the preposition *áva*, *yásishishṭāh* in IV 1 4, means to turn away. With the preposition *á* therefore *yāsishṭā* may well mean to turn towards, to bring. If we took *yāsishṭā* as a 2 p plur in the sense of come we could not account for the long *i*, nor for the accusative *vayam*. We thus get the meaning 'May this your hymn of praise bring *vayām* i.e. a branch, an offshoot or offspring *tanvê* for ourselves *ishā*, together with food. We then begin a new sentence.

May we find an invigorating autumn with quickening rain. It is true that *isha* as a name of an autumn month, does not occur again in the *Rig-veda*, but it is found in the *Satapatha brāhmaṇa*. *Vṛgānā*, possibly in the sense of people or enemies, we have in VII, 32 27 *ágñātāh vṛgānāh* where Roth reads wrongly *ágñātā vṛgānā*, V 44 1 (?), VI, 35, 5. *Gṛádānu* also would be an appropriate epithet to *ishā*.

Professor Oldenberg has sent me the following notes on this difficult hymn. He thinks it is what he calls an *Akhyāna* hymn consisting of verses which originally formed part of a story in prose. He has treated of this class of hymns in the *Zeitschrift der D M G XXXIX*, 60 seq. He would prefer to ascribe verses 1 and 2 to Indra who addresses the Maruts when he meets them as they return from a sacrifice. In this case however we should have to accept *rīramāma* as a *pluralis majestaticus*; and I doubt whether Indra ever speaks of himself in the plural, except it may be in using the pronoun *naḥ*.

In verse 4 Professor Oldenberg prefers to take *prá*

bhr̥to me ádriḥ in the sense of the stone for pressing the Soma has been brought forth, and he adds that me need not mean 'my stone' but 'brought forward for me'. He would prefer to read *sushmam 1yartī* as in IV 17, 12, X 75 3 though he does not consider this alteration of the text necessary.

Professor Oldenberg would ascribe vv 13 and 14 to Indra. The 14th verse would then mean: After Mānya has brought us (the gods) hither, turn O Maruts towards the sage. Of this interpretation I should like to adopt at all events the last sentence, taking *varta* for *vart ta*, the 2 p plur imperat. of *vṛt*, after the Ad class.

The text of the *Maitrāyaṇī Samhitā*, lately published by Dr L. von Schroeder yields a few interesting various readings: v 5, *ekam* instead of *etāñ*; v 12 *sravā* instead of *srava*, and v 15 *vayaṃsi* as a variant for *vayām*, which looks like a conjectural emendation.

A comparison like the one we have here instituted between two translations of the same hymn will serve to show how useless any rendering, whether in prose or poetry would be without notes to justify the meanings of every doubtful word and sentence. It will no doubt, disclose at the same time the unsettled state of Vedic scholarship but the more fully this fact is acknowledged, the better, I believe it will be for the progress of our studies. They have suffered more than from anything else from that baneful positivism which has done so much harm in hieroglyphic and cuneiform researches. That the same words and names should be interpreted differently from year to year is perfectly intelligible to every one who is familiar with the nature of these decipherments. What has seriously injured the credit of these studies is that the latest decipherments have always been represented as final and unchangeable. Vedic hymns may seem more easy to decipher than Babylonian and Egyptian inscriptions and in one sense they are. But when we come to really difficult passages, the Vedic hymns often require a far greater effort of divination than the hymns addressed to Egyptian or Babylonian deities. And there is this additional difficulty that when we deal with

inscriptions we have at all events the text as it was engraved from the first and we are safe against the modifications and interpolations while in the case of the Veda even though the text as presupposed by the *Paṭisākhya* may be considered as authoritative for the fifth century B.C. how do we know what changes it may have undergone before that time? Nor can I help using the expression once more to misgivings I have so often expressed whether the date of the *Paṭisākhya* is really beyond the reach of doubt and whether if it is true is no other way of escaping from the conclusion that the whole collection of the hymns of the Rigveda including even the *Vāḷakhilya* hymns existed at that early time? The more I study the hymns the more I feel staggered at the conclusion at which all Sanskrit scholars seem to have arrived touching their age. That many of them are old, older than anything else in Sanskrit, their grammar if nothing else proclaims in the clearest way. But that some of them are modern imitations is a conviction that forces itself even on the least sceptical minds. Here too we must guard against positivism and suspend our judgment and accept correction with a teachable spirit. No one would be more grateful for a way out of the maze of Vedic chronology than I should be, if a more modern date could be assigned to some of the Vedic hymns than the period of the rise of Buddhism. But how can we account for Buddhism without Vedic hymns? In the oldest Buddhist Suttas the hymns of three Vedas are constantly referred to and warnings are uttered even against the fourth Veda, the *Āthabbana*<sup>b</sup>. The Upanishads also the latest productions of the *Brāhmana* period must have been known to the founders of Buddhism. From all this there seems to be no escape, and yet I must confess that my conscience quivers in assigning such compositions as the *Vāḷakhilya* hymns to a period preceding the rise of Buddhism in India.

See Preface to the first edition p. xxxi.

<sup>b</sup> *Tuvarakasutta*, ver. 927. *Sacred Books of the East* vol. x, p. 176. Introduction, p. xiii.

I have often been asked why I began my translation of the Rig Veda with the hymns addressed to the Maruts or the Storm gods which are certainly not the most attractive of Vedic hymns. I had several reasons though as often happens I could hardly say which of them determined my choice.

First of all, they are the most difficult hymns, and therefore they had a peculiar attraction in my eyes.

Secondly as even when translated they required a considerable effort before they could be fully understood I hoped they would prove attractive to serious students only and frighten away the casual reader who has done so much harm by meddling with Vedic antiquities. Our graduates I am glad to say are still sour, and ought to remain so for some time longer.

Thirdly there are few hymns which place the original character of the so-called deities to whom they are addressed in so clear a light as the hymns addressed to the Maruts or Storm gods. There can be no doubt about the meaning of the name whatever difference of opinion there may be about its etymology. Marut and maruta in ordinary Sanskrit mean wind, and more particularly a strong wind, differing by its violent character from vāyu or vāta\*. Nor do the hymns themselves leave us in any doubt as to the natural phenomena with which the Maruts are identified. Storms which root up the trees of the forest, lightning thunder, and showers of rain are the background from which the Maruts in their personal and dramatic character rise before our eyes. In one verse the Maruts are the very phenomena of nature as convulsed by a thunderstorm, in the next with the slightest change of expression they are young men, driving on chariots hurling the thunderbolt, and crushing the clouds in order to win the rain. Now they are the sons of Rudra and Pṛasni the friends and brothers of Indra, now they quarrel with Indra and claim their own rightful share of praise and sacrifice. Nay after a time the storm gods in India like the storm gods in other countries,

\* The Vāyus are mentioned by the side of the Maruts, Rv. II. 11. 14.

obtain a kind of supremacy and are invoked by themselves as if there were no other gods beside them. In most of the later native dictionaries, in the *Medini Vivra Hemakandra*, *Amara* and *Anekārthadhvanimāṣṇu* Marut is given as a synonym of *deva*, or god in general<sup>a</sup>, and so is Maru in *Pāh*.

But while the hymns addressed to the Maruts enable us to watch the successive stages in the development of so called deities more clearly than any other hymns there is no doubt one drawback namely the uncertainty of the etymology of Marut. The etymology of the name is and always must be the best key to the original intention of a deity. Whatever Zeus became afterwards he was originally conceived as Dyaus the bright sky. Whatever changes came over Ceres in later times her first name and her first conception was Sarad harvest. With regard to Marut I have myself no doubt whatever that Marut comes from the root *MR*, in the sense of grinding crushing pounding (Sk *mṛmāti*, *himsāyām* part *mūrṇa* crushed, like *mṛdita*, *āmura* and *āmūri*, destroyer). There is no objection to this etymology, either on the ground of phonetic rules, or on account of the meaning of Marut<sup>b</sup>. Professor Kuhn's idea that the name of the Maruts was derived from the root *MAR* to die and that the Maruts were originally conceived as the souls of the departed and afterwards as ghosts, spirits winds and lastly as storms, derives no support from the Veda. Another etymology proposed in *Bohtlingk's Dictionary*, which derives Marut from a root *MA*, to shine labours under two disadvantages first, that there is no such root in Sanskrit<sup>c</sup>, secondly that the lurid splendour of the lightning is but a subordinate feature in the character of the Maruts. No better etymology having been proposed, I still maintain that the derivation of Marut from *MA* to pound, to smash, is free from any objection, and that the original conception of the Maruts was that of the crushing, smashing striking tearing destroying storms.

Anundoram Borooah Sanskrit Grammar vol iii p 323

<sup>b</sup> See Lectures on the Science of Language, vol ii p 337 seq.

<sup>c</sup> *Mariti* is a word of very d origin.

It is true that we have only two words in Sanskrit formed by the suffix *ut* *marut* and *garut* in *garut mat* but there are other suffixes which are equally restricted to one or two nouns only. Thus *ut* represents an old suffix *vat* just as *us* presupposes *vas* in *vidus* (*vidush*, *vidush rari*) for *vid-vas* nom *vid van* acc *vidvâmsam*. In a similar way we find side by side *pârus* knot, *parvan* knot and *parvata*, stone cloud presupposing such forms as *\*parvat* and *parut*. If then by the side of *\*parut* we find Latin *pars partis* why should we object to *Mars, Martis* as a parallel form of *Marut*? I do not say the two words are identical. I only maintain that the root is the same and the two suffixes are mere variants. No doubt *Marut* might have appeared in Latin as *Marut* like the neuter *cap-ut*, *capitis* (cf. *prae ceps*, *prae cipis* and *prae cipitis*) but *Mars Martis* is as good a derivation from *MAR* as *Fors Fortis* is from *GHAR*\*. Dr von Bradke (*Zeitschrift der D M G*, vol. xl p. 349) though identifying *Marut* with *Mars* proposes a new derivation of *Marut*, as being originally *\*Mavrit* which would correspond well with *Mavors* but *\*Mavrit* has no meaning in Sanskrit, and seems grammatically an impossible formation.

If there could be any doubt as to the original identity of *Marut* and *Mars* it is dispelled by the Umbrian name *terfo Martio* which, as Grassmann<sup>b</sup> has shown, corresponds exactly to the expression *sardha-s mâruta* s the host of the *Maruts*. Such minute coincidences can hardly be accidental though, as I have myself often remarked, the chapter of accidents in language is certainly larger than we suppose. Thus in our case, I pointed out that we can observe the transition of the gods of storms into the gods of destruction and war, not only in the *Veda*, but likewise in the mythology of the *Polynesians*, and yet the similarity in the *Polynesian* name of *Maru* can only be accidental<sup>c</sup>.

Biographies of Words p. 12

\* Kuhn's *Zeitschrift*, vol. xvi, p. 190 and note to *Rv* I 37. 1 p. 70  
M. M., *Science of Religion*, p. 255

And I may add that in Estonian also we find storm-gods called Marutu üled or maro plural marud<sup>a</sup>.

Fourthly the hymns addressed to the Maruts seemed to me to possess an interest of their own because, as it is difficult to doubt the identity of the two names Marut and Mars they offered an excellent opportunity for watching the peculiar changes which the same deity would undergo when transferred to India on one side and to Europe on the other. Whether the Greek Ares also was in a branch of the same root must seem more doubtful, and I contented myself with giving the principal reasons for and against this theory.<sup>b</sup>

Though these inducements which led me to select the hymns to the Maruts as the first instalment of a translation of the Rig veda could hardly prevail with me now yet I was obliged to place them once more in the foreground because the volume containing the translation of these hymns with very full notes has been used for many years as a text-book by those who were beginning the study of the Rig-veda and was out of print. In order to meet the demand for a book which could serve as an easy introduction to Vedic studies, I decided to reprint the translation of the hymns to the Maruts and most of the notes though here and there somewhat abbreviated and then to continue the same hymns followed by others addressed to Rudra, Vāyu and Vāta. My task would, of course have been much easier, if I had been satisfied with making a selection, and translating those hymns or those verses only, which afford no very great difficulties. As it is I have grappled with every hymn and every verse addressed to the Maruts so that my readers will find in this volume all that the Vedic poets had to say about the Storm-gods.

In order to show, however that Vedic hymns, though they begin with a description of the most striking phenomena of nature, are by no means confined to that



narrow sphere but rise in the end to the most sublime conception of a Supreme Deity. I have placed one hymn thus addressed to the Unknown God at the head of my collection. This will clear me I hope of the very common suspicion but by beginning my translation of the Rikveda with hymns celebrating the wild forces of nature only I had wished to represent the Vedic religion as nature worship and nothing else. It will give the thoughtful reader a foretaste of what he may expect in the end and show how vast a sphere of religious thought is filled by what we call by a very promiscuous name the Veda.

The MS. of this volume was ready and the printing of it was actually begun in 1885. A succession of new calls on my time which admitted of no refusal have delayed the actual publication till now. This delay however has been compensated by one very great advantage. Beginning with hymn 167 of the first Mandala, Professor Oldenberg has, in the most generous spirit lent me his help in the final revision of my translation and notes. It is chiefly due to him that the results of the latest attempts at the interpretation of the Veda which are scattered about in learned articles and monographs have been utilised for this volume. His suggestions I need hardly say have proved most valuable, and though he should not be held responsible for any mistakes that may be discovered, whether in the translation or in the notes my readers may at all events take it for granted that where my translation seems unsatisfactory Professor Oldenberg also had nothing better to suggest.

Considering my advancing years, I thought I should act in the true interest of Vedic scholarship, if for the future also I divided my work with him. While for this volume the chief responsibility rests with me the second volume will contain the hymns to Agni as translated and annotated by him, and revised by me. In places where we really differ, we shall say so. For the rest, we are willing to share both blame and praise. Our chief object is to help forward a critical study of the Veda, and we are well

aware that much of what has been done and can be done in the present state of Vedic scholarship is only a kind of reconnaissance, if not a forlorn hope to be followed hereafter by a patient siege of the hitherto impregnable fortress of ancient Vedic literature

F MAX MÜLLER

OXFORD  
6th Dec. 1891

# PREFACE

## TO THE FIRST EDITION

WHEN some twenty years ago I decided on undertaking the first edition of the two texts and the commentary of the Rig veda I little expected that it would fall to my lot to publish also what may without presumption be called the first translation of the ancient sacred hymns of the Brahmans. Such is the charm of deciphering step by step the dark and helpless utterances of the early poets of India and discovering from time to time behind words that for years seemed unintelligible, the simple though strange expressions of primitive thought and primitive faith that it required no small amount of self denial to decide in favour of devoting a life to the publishing of the materials rather than to the drawing of the results which those materials supply to the student of ancient language and ancient religion. Even five and twenty years ago, and without waiting for the publication of Sâyana's commentary, much might have been achieved in the interpretation of the hymns of the Rig veda. With the MSS then accessible in the principal libraries of Europe, a tolerably correct text of the Samhita might have been published, and the ancient relics of a primitive religion might have been at least partially deciphered and translated in the same way in which ancient inscriptions are deciphered and translated, viz by a careful collection of all grammatical forms and by complete intercomparison of all passages in which the same words and the same phrases occur. When I resolved to devote my leisure to a critical edition of the text and commentary of the Rig veda rather than to an independent study of that text, it was chiefly from a conviction that the traditional interpretation of the Rig veda as embodied in the commentary of Sâyana and other works of a similar

What a translation of the Rig veda ought to be

character could not be neglected with impunity and it is sooner or later a complete edition of these works will be recognised as a necessity. It was better therefore to begin with the beginning though it seemed hard sometimes to spend forty years in the wilderness instead of rushing straight into the promised land.

It is well known to those who have followed my literary publications that I never entertained any exaggerated opinion as to the value of the traditional interpretation of the Veda handed down in the theological schools of India and preserved to us in the great commentaries of Śaṅkara. More than twenty years ago when it required more courage to speak out than now I expressed my opinion on that subject in no ambiguous language and was blamed for it by some of those who now speak of Śaṅkara as a mainstay in the progress of Vedic scholarship. Even a drag however is sometimes more conducive to the safe advancement of learning than a whip and those who recollect the history of Vedic scholarship during the last five and twenty years know best that, with all its faults and weaknesses Śaṅkara's commentary was a *sine qua non* for a scholarly study of the R̥gveda. I do not wonder that others who have more recently entered on that study are inclined to speak disparagingly of the scholastic interpretations of Śaṅkara. They hardly know how much we all owe to his guidance in effecting our first entrance into this fortress of Vedic language and Vedic religion and how much even they without being aware of it, are indebted to that Indian husband. I do not withdraw an opinion which I expressed many years ago, and for which I was much blamed at the time that Śaṅkara in many cases teaches us how the Veda ought not to be rather than how it ought to be understood. But for all that, who does not know how much assistance may be derived from a first translation, even though it is imperfect nay how often the very mistakes of our predecessors help us in finding the right track? If now we can walk without Śaṅkara, we ought to bear in mind that five and twenty years ago we could not have made even our first steps we could never at least, have gained a firm

footing without his landing strings. If therefore we can now see further than he could let us not forget that we are standing on his shoulders.

I do not regret in the least the time which I have devoted to the somewhat tedious work of editing the commentary of Śāyana and editing it according to the strictest rules of critical scholarship. The Veda I feel convinced will occupy scholars for centuries to come and will take and maintain for ever its position as the most ancient of books in the library of mankind. Such a book and the commentary of such a book, should be edited once for all and unless some unexpected discovery is made of more ancient MSS, I do not anticipate that any future Bekker or Dindorf will find much to glean for a new edition of Sayana or that the text, as restored by me from a collation of the best MSS accessible in Europe, will ever be materially shaken. It has taken a long time I know but those who find fault with me for the delay should remember that few

Since the publication of the first volume of the Rig Veda, many new MSS have come before me partly copied for me partly lent to me for a time by scholars in India but every one of them belonged clearly to one of the three families which I have described in my introduction to the first volume of the Rig Veda. In the beginning of the first Ashṭaka and occasionally at the beginning of other Ashṭakas likewise in the commentary on hymns which were studied by native scholars with particular interest, various readings occur in some MSS which seem at first to betoken an independent source but which are in reality mere marginal notes due to more or less learned students of the MSS. Thus after verse 3 of the introduction one MS. reads *sa prāha vyūtpatim nāgaṁ śāyanaṛyo mamaṅgaḥ sarvaṁ ceti eṣa vedanaṁ vyākhyātrāveṇa yugyātām*. The same MS. after verse 4 adds *ityukto mādhavavyasa virabukkuṁahipitibḥ anvasit śāyanaśāstrinaṁ vedarthasya prauṣaṇe*.

I had for a time some hope that MSS written in Grantha or other South Indian alphabets might have preserved an independent text of Sayana but from some specimens of a Grantha MS. collated for me by Mr. Eggeling I do not think that even this hope is meant to be realised. The MS. in question contains a few independent various readings such as are found in all MSS and owe their origin clearly to the jottings of individual students. When at the end of verse 6 I found the independent reading *vyūtpannas tavaṁ sarvaṁ vyākhyatum arhati* I expected that other various readings of the same character might follow. But after a few additions in the beginning and those clearly taken from other parts of Sayana's commentary nothing of real importance could be gleaned from that MS. I may mention as more important specimens of marginal notes that before the first punaḥ kīrtanam on page 44 line 24 (1st ed.) this MS. reads *athavā yagñasya devaṁ iti sambandhaḥ yagñasya prakāśakam ityārthaḥ pūrohitam iti*. And again, page 44, line 26

scholars if any have worked for others more than I am done in copying and editing Sanskrit texts and this is all one cannot give up the whole of one's life to the collection of Oriental MSS and the correction of printed ones. The two concluding volumes have long been ready for Press, and as soon as I can find leisure they too shall be printed and published.\*

In now venturing to publish the first volume of my translation of the Rig-veda I am fully aware that the fate which awaits it will be very different from that of my edition of the text and commentary. It is a mere contribution towards a better understanding of the Vedic hymns and though I hope it may give in the main a right rendering of the sense of the Vedic poets, I feel convinced that on many points my translation is liable to correction and will sooner or later be replaced by a more satisfactory one. It is difficult to explain to those who have not themselves worked at the Veda, how it is that, though we may understand almost every word, yet we find it so difficult to lay hold of a whole chain of connected thought, and to discover expressions that will not throw a wrong shade on the original features of the ancient words of the Veda. We have, on the one hand to avoid giving to our translations too modern a character, or paraphrasing instead of translating, while, on the other, we cannot retain expressions which, if literally rendered in English or any modern tongue, would have an air of quaintness or absurdity totally foreign to the intention of the ancient poets. There are, as all Vedic scholars know, whole verses which, as yet, yield no sense whatever. There are words the meaning of

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before *punak kīdrām* this MS adds *athavā rātrigam rātrigvad* (vad, *yaṅā nirvāhakaḥ* *hotāraḥ devānām āhvātāram* *tathā rātradhātāmam* in the same line, after *rātrānām* we read *ramanyadhātānām vā*, taken from page 46, line 2. Various readings like these however occur on the first sheets only soon after the MS follows the usual and recognised text. [This opinion has been considerably modified after a complete collation of this MS, made for me by Dr Winternitz.] For the later *Ashṭakas* where all the MSS are very deficient and where an independent authority would be of real use no Grantha MS has as yet been discovered.

They have since been printed but the translation has in consequence been delayed.

which we can only guess. Here no doubt a continued study will remove some of our difficulties and many a passage that is now dark will receive light hereafter from a happy combination. Much has already been achieved by the efforts of European scholars but much more remains to be done, and our only chance of seeing any rapid progress made lies I believe, in communicating freely what every one has found out by himself and not minding if others point out to us that we have overlooked the very passage that would at once have solved our difficulties that our conjectures were unnecessary, and our emendations wrong. True and honest scholars whose conscience tells them that they have done their best, and who care for the subject on which they are engaged far more than for the praise of benevolent or the blame of malignant critics ought not to take any notice of merely frivolous censure. There are mistakes no doubt, of which we ought to be ashamed, and for which the only amende honorable we can make is to openly confess and retract them. But there are others particularly in a subject like Vedic interpretation, which we should forgive as we wish to be forgiven. This can be done without lowering the standard of true scholarship or vitiating the healthy tone of scientific morality. Kindness and gentleness are not incompatible with earnestness,—far from it!—and where these elements are wanting not only is the joy embittered which is the inherent reward of all bonâ fide work, but selfishness malignity aye even untruthfulness, gain the upper hand and the healthy growth of science is stunted. While in my translation of the Veda and in the remarks that I have to make in the course of my commentary I shall frequently differ from other scholars I hope I shall never say an unkind word of men who have done their best, and who have done what they have done in a truly scholarlike that is in a humble spirit. It would be unpleasant, even were it possible within the limits assigned to criticise every opinion that has been put forward on the meaning of certain words or on the construction of certain verses of the Veda. I prefer, as much as possible to vindicate my own translation, instead of

examining the translations of other scholars whether Indian or European. Sâyana's translation as rendered into English by Professor Wilson is before the world. Let those who take an interest in these matters compare it with the translation here proposed. In order to give readers who do not possess that translation an opportunity of comparing it with my own I have for a few hymns printed that as well as the translations of Langlois and Benfey\* on the same page with my own. Everybody will thus be enabled to judge of the peculiar character of each of these translations. That of Sâyana represents the tradition of India. That of Langlois is the ingenious, but thoroughly uncritical guesswork of a man of taste. That of Benfey is the rendering of a scholar who has carefully worked out the history of some words but who assigns to other words either the traditional meaning recorded by Sâyana or a conjectural meaning which however, would not always stand the test of an inter-comparison of all passages in which these words occur. I may say in general that Sâyana's translation was of great use to me in the beginning, though it seldom afforded help for the really difficult passages. Langlois' translation has hardly ever yielded real assistance, while I sincerely regret that Benfey's rendering does not extend beyond the first *Mandala*.

It may sound self-contradictory, if after confessing the help which I derived from these translations, I venture to call my own the first translation of the Rig-veda. The word translation, however, has many meanings. I mean by translation, not a mere rendering of the hymns of the Rig-veda into English, French, or German but a full account of the reasons which justify the translator in assigning such a power to such a word, and such a meaning to such a sentence. I mean by translation a real deciphering a work like that which Burnouf performed in his first attempts at a translation of the Avesta,—a *traduction raisonnée*, if such an expression may be used. Without such a process

\* In the new edition Langlois' translation has been omitted and those of Ludwig and Grassmann have been inserted occasionally only.



without a running commentary, a mere translation of the ancient hymns of the Brahmins will never lead to any solid results. Even if the translator has discovered the right meaning of a word or of a whole sentence his mere translation does not help us much, unless he shows us the process by which he has arrived at it unless he places before us the *pièces justificatives* of his final judgment. The Veda teems with words that require a justification not so much the words which occur but once or twice, though many of these are difficult enough but rather the common words and particles which occur again and again which we understand to a certain point, and can render in a vague way but which must be defined before they can be translated and before they can convey to us any real and tangible meaning. It was out of the question in a translation of this character to attempt either an imitation of the original rhythm or metre or to introduce the totally foreign element of rhyming. Such translations may follow by and by at present a metrical translation would only be an excuse for an inaccurate translation.

While engaged in collecting the evidence on which the meaning of every word and every sentence must be founded, I have derived the most important assistance from the Sanskrit Dictionary of Professors Bohtlingk and Roth which has been in course of publication during the last sixteen years. The Vedic portion of that Dictionary may, I believe, be taken as the almost exclusive work of Professor Roth and as such, for the sake of brevity I shall treat it in my notes. It would be ungrateful were I not to acknowledge most fully the real benefit which this publication has conferred on every student of Sanskrit and my only regret is that its publication has not proceeded more rapidly, so that even now years will elapse before we can hope to see it finished. But my sincere admiration for the work performed by the compilers of that Dictionary does not prevent me from differing, in many cases from the explanations of Vedic words given by Professor Roth. If I do not always criticise Professor Roth's explanations when I differ from him, the reason is obvious. A dictionary without a full

translation of each passage or without a justification of the meanings assigned to each word, is only a preliminary step to a translation. It represents a first classification of the meanings of the same word in different passages but it gives us no means of judging how according to the opinion of the compiler the meaning of each single word should be made to fit the general sense of a whole sentence. I do not say this in disparagement, for, in a dictionary, it can hardly be otherwise. I only refer to it in order to explain the difficulty I felt whenever I differed from Professor Roth and was yet unable to tell how the meaning assigned by him to certain words would be justified by the author of the Dictionary himself. On this ground I have throughout preferred to explain every step by which I arrived at my own renderings rather than to write a running criticism of Professor Roth's Dictionary. My obligations to him I like to express thus once for all, by stating that whenever I found that I agreed with him I felt greatly assured as to the soundness of my own rendering while whenever I differed from him I never did so without careful consideration.

The works however which I have hitherto mentioned though the most important are by no means the only ones that have been of use to me in preparing my translation of the Rig-veda. The numerous articles on certain hymns, verses, or single words occurring in the Rig-veda, published by Vedic scholars in Europe and India during the last thirty years were read by me at the time of their publication, and have helped me to overcome difficulties the very existence of which is now forgotten. If I go back still further, I feel that in grappling with the first and the greatest of difficulties in the study of the Veda I and many others are more deeply indebted than it is possible to say, to one whose early loss has been one of the greatest misfortunes to Sanskrit scholarship. It was in Burnouf's lectures that we first learnt what the Veda was and how it should form the foundation of all our studies. Not only did he most liberally communicate to his pupils his valuable MSS and teach us how to use these too s but the results

of his own experience were freely placed at our service we were warned against researches which he knew to be useless we were encouraged in undertakings which he knew to be full of promise His minute analysis of long passages of Sāyana his independent interpretations of the text of the hymns his comparisons between the words and grammatical forms, the thoughts and legends of the Veda and Avesta his brilliant divination checked by an inexorable sense of truth and his dry logical method enlivened by sallies of humour and sparks of imaginative genius though not easily forgotten and always remembered with gratitude are now beyond the reach of praise or blame Were I to criticise what he or other scholars have said and written many years ago they might justly complain of such criticism It is no longer necessary to prove that Nābhānedīśtha cannot mean 'new relatives' or that there never was a race of Etendhras or that the angels of the Bible are in no way connected with the Angiras of the Vedic hymns, and it would on the other hand be a mere waste of time were I to attempt to find out who first discovered that in the Veda deva does not always mean divine but sometimes means brilliant In fact, it could not be done

In a new subject like that of the interpretation of the Veda there are certain things which everybody discovers who has eyes to see Their discovery requires so little research that it seems almost an insult to say that they were discovered by this or that scholar Take for instance, the peculiar pronunciation of certain words rendered necessary by the requirements of Vedic metres I believe that my learned friend Professor Kuhn was one of the first to call general attention to the fact that semivowels must frequently be changed into their corresponding vowels and that long vowels must sometimes be pronounced as two syllables It is clear, however from Rosen's notes to the first Ashṭaka (I 1 8), that he too, was perfectly aware of this fact and that he recognised the prevalence of this rule not only with regard to semivowels (see his note to RV I, 2, 9) and long vowels which are the result of Sandhi but likewise with regard to others that occur in the body of a

word 'Animadvertite he writes, tres syllabas post ena-  
vocis adhvarānam dipodiae iambicae munus sustententes  
penultima syllaba praeter iambi prioris aisin thesin quoque  
sequentis pedis ferente Satis frequentia sunt in hac prae-  
sertim dipodiae iambicae sede, exempla syllabae naturae  
longae in tres moras productae De qua re nihil quidem  
memoratum invenio apud Pingalam aliosque qui de metri-  
ca scripserunt sed numeros ita ut modo dictum est  
computandos esse, taciti agnoscere videntur quum versus  
una syllaba mancus non eos offendat.

Now this is exactly the case The ancient grammarians  
as we shall see teach distinctly that where two vowels have  
coalesced into one according to the rules of Sandhi they  
may be pronounced as two syllables, and though they do  
not teach the same with regard to semivowels and long  
vowels occurring in the body of the word yet they tacitly  
recognise that rule, by frequently taking its effects for  
granted Thus in Sūtra 950 of the Prātisakhya verse IV,  
III 1 is called an Atyashā and the first pāda is said to  
consist of twelve syllables In order to get this number  
the author must have read,

āyā rūkē hārīyā pūnānā

Immediately after verse IV, 1 3 is called a Dhṛti and the  
first pāda must again have twelve syllables Here there-  
fore the author takes it for granted that we should read,

śākhē śākhāyām ābhī ā vāvṛtsvā \*

No one, in fact, with any ear for rhythm whether Saunaka  
and Pingala or Rosen and Kuhn could have helped ob-  
serving these rules when reading the Veda But it is quite  
a different case when we come to the question as to which  
words admit of such protracted pronunciation, and which  
do not Here one scholar may differ from another according  
to the view he takes of the character of Vedic metres, and  
here one has to take careful account of the minute and

See also Sūtra 93, seq I cannot find any authority for the statement of  
Professor Kuhn (Beitrage vol. III p 114) that according to the Rik prātisakhya,  
it is the first semivowel that must be dissolved unless he referred to the  
remarks of the commentator to Sūtra 973

ingenious observations contained in numerous articles by Professors Kuhn, Bollensen, Grassmann and others

With regard to the interpretation of certain words and sentences too, it may happen that explanations which have taxed the ingenuity of some scholars to the utmost seem to others so self evident that they would hardly think of quoting anybody's name in support of them to say nothing of the endless and useless work it would entail, were we obliged always to find out who was the first to propose this or that interpretation. It is impossible here to lay down general rules —each scholar must be guided by his own sense of justice to others and by self respect. Let us take one instance. From the first time that I read the fourth hymn of the Rig-veda, I translated the fifth and sixth verses

uta bruvantu naḥ nīdaḥ nīḥ anyātaḥ kit ārata,  
 dadhānāḥ indre it duvaḥ  
 utā naḥ su bhagān ariḥ vokeyuḥ dasma kṛishtayaḥ,  
 syāma it indrasya sārmanī

1 Whether our enemies say Move away elsewhere, you who offer worship to Indra only —

2 Or whether O mighty one, all people call us blessed may we always remain in the keeping of Indra

About the general sense of this passage I imagined there could be no doubt, although one word in it, viz ariḥ required an explanation. Yet the variety of interpretations proposed by different scholars is extraordinary. First if we look to Sāyana, he translates

1 May our priests praise Indra! O enemies go away from this place and also from another place! Our priests (may praise Indra) they who are always performing worship for Indra

2 O destroyer of enemies! may the enemy call us possessed of wealth, how much more, friendly people! May we be in the happiness of Indra!

Professor Wilson did not follow Sāyana closely, but translated

1 Let our priests, earnestly performing his worship

exclaim Depart ye revilers from hence and every other place (where he is adored)

2 Destroyer of foes let our enemies say we are prosperous let men (congratulate us) May we ever abide in the felicity (derived from the favour) of Indra.

Langlois translated

1 Que (ces amis) en faisant Indra, puissent dire Vous qui êtes nos adversaires, retirez vous loin d'ici

2 Que nos ennemis nous appellent des hommes fortunés placés que nous sommes sous la protection d'Indra

Stevenson translated

1 Let all men again join in praising Indra Avant ye profane scoffers remove from hence and from every other place while we perform the rites of Indra

2 O foe-destroyer (through thy favour) even our enemies speak peaceably to us, the possessors of wealth, what wonder then if other men do so Let us ever enjoy the happiness which springs from Indra's blessing

Professor Benfey translated

1 And let the scoffers say, They are rejected by everyone else, therefore they celebrate Indra alone

2 And may the enemy and the country proclaim us as happy O destroyer, if we are only in Indra's keeping\*

Professor Roth, s v anyātāh, took this word rightly in the sense of to a different place, and must therefore have taken that sentence 'move away elsewhere in the same sense in which I take it Later however, s v ar, he corrected himself, and proposed to translate the same words by you neglect something else'

Professor Bollensen (Orient und Occident vol II, p 462),

I add Grassmann's and Ludwig's renderings

Grassmann Mag spottend sagen unser Feind  
Kein Anderer kummert sich um sie  
Drum feiern Indra sie allein.  
Und glücklich mögen Machtiger!  
Die Freundesstämme nennen uns,  
Nur wenn wir sind in Indra's Schutz

Ludwig Mögen unsere tadler sagen sogar noch anderes entgeht euch (dabei) wenn ihr dienst dem Indra tut

Oder möge uns glückselige nennen der fromme, so nennen o wundertater ihr fünf völker in Indra's schutze mögen wir sein.

adopting to a certain extent the second rendering of Professor Roth in preference to that of Professor Benfey endeavoured to show that the 'something else which is neglected' is not something indefinite but the worship of all the other gods, except Indra.

It might no doubt be said that every one of these translations contains something that is right though mixed up with a great deal that is wrong but to attempt for every verse of the Veda to quote and to criticise every previous translation would be an invidious and useless task. In the case just quoted it might seem right to state that Professor Bollensen was the first to see that *arih* should be joined with *kṛishṭa*, and that he therefore proposed to alter it to *arih* as a nom plur. But on referring to Rosen I find that to a certain extent he had anticipated Professor Bollensen's remark for though in his cautious way he abstained from altering the text yet he remarked *Possitne arih pluralis esse, contracta terminatione pro aravaḥ?*

After these preliminary remarks I have to say a few

Plan of the words on the general plan of my translation  
work.

I do not attempt as yet a translation of the whole of the Rig Veda and I therefore considered myself at liberty to group the hymns according to the deities to which they are addressed. By this process I believe, a great advantage is gained. We see at one glance all that has been said of a certain god and we gain a more complete insight into his nature and character. Something of the same kind had been attempted by the original collectors of the ten books for it can hardly be by accident that each of them begins with hymns addressed to Agni, and that these are followed by hymns addressed to Indra. The only exception to this rule is the eighth *Mandala*, for the ninth being devoted to one deity to Soma can hardly be accounted an exception. But if we take the Rig Veda as a whole we find hymns, addressed to the same deities not only scattered about in different books, but not even grouped together when they occur in one and the same book. Here as we lose nothing by giving up the old arrangement, we

are surely at liberty for our own purposes to put together such hymns as have a common object and to place before the reader as much material as possible for an exhaustive study of each individual deity.

I give for each hymn the Sanskrit original\* in what is known as the Pada text i.e. the text in which all words (pada) stand by themselves as they do in Greek or Latin without being joined together according to the rules of Sandhi. The text in which the words are thus joined as they are in all other Sanskrit texts is called the Samhitā text. Whether the Pada or the Samhitā text be the more ancient may seem difficult to settle. As far as I can judge they seem to me in their present form, the product of the same period of Vedic scholarship. The Pratisākhya as it is true, start from the Pada text take it as it were for granted, and devote their rules to the explanation of those changes which that text undergoes in being changed into the Samhitā text. But, on the other hand, the Pada text in some cases clearly presupposes the Samhitā text. It leaves out passages which are repeated more than once while the Samhitā text always repeats these passages. It abstains from dividing the termination of the locative plural *su*, whenever in the Samhitā text, i.e. according to the rules of Sandhi, it becomes *shu*, hence *nadīshu*, *agīshu* but *ap-su*, and it gives short vowels instead of the long ones of the Samhitā, even in cases where the long vowels are justified by the rules of the Vedic language. It is certain in fact that neither the Pada nor the Samhitā text, as we now possess them, represents the original text of the Veda. Both show clear traces of scholastic influences. But if we try to restore the original form of the Vedic hymns, we shall certainly arrive at some kind of Pada text rather than at a Samhitā text. Nay even in their present form the original metre and rhythm of the ancient hymns of the *Rishis* are far more perceptible when the words are divided, than when we join them together throughout according to the rules of Sandhi. Lastly, for practical purposes, the Pada text is far superior to the Samhitā text in which the final



and initial letters, that is the most important letters of words are constantly disguised and liable therefore to different interpretations. Although in some passages we may differ from the interpretation adopted by the Pada text and although certain Vedic words have no doubt been wrongly analysed and divided by Sākalya yet such cases are comparatively few and where they occur they are interesting as carrying us back to the earliest attempts of Vedic scholarship. In the vast majority of cases the divided text with a few such rules as we have to observe in reading Latin nay even in reading Pali verses brings us certainly much nearer to the original utterance of the ancient Rishis than the amalgamated text.

The critical principles by which I have been guided in editing for the first time the text of the Rīg veda require a few words of explanation as they have lately been challenged on grounds which I think rest on a complete misapprehension of my previous statements on this subject.

As far as we are able to judge at present we can hardly speak of various readings in the Vedic hymns in the usual sense of that word. Various readings to be gathered from a collation of different MSS now accessible to us, there are none. After collating a considerable number of MSS I have succeeded, I believe in fixing on three representative MSS, as described in the preface to the first volume of my edition of the Rīg veda. Even these MSS are not free from blunders,—for what MS is?—but these blunders have no claim to the title of various readings. They are lapsus calami and no more, and what is important they have not become traditional.<sup>a</sup>

Thus A. 101. 2 one of the Pada MSS (P 2) reads distinctly *yagñam prā kṛṣṇanta sakṛāyaś* but all the other MSS. have *nayata*, and there can be little doubt that it was the frequent repetition of the verb *kṛ* in this verse which led the writer to substitute *kṛṣṇanta* for *nayata*. No other MS as far as I am aware repeats this blunder. In IX. 86. 34, the writer of the same MS puts *ragasī* instead of *dhavasī* because his eye was caught by *rāgā* in the preceding line. X. 16. 5, the same MS reads *sām gaṇḍhasva* instead of *gaṇḍhatām* which is supported by S 1. S 2. P 1 while S 3 has a peculiar and more important reading *gaṇḍhatāt*. X. 67. 6 the same MS P 2 has *vī śakartha* instead of *vī śakarta*.

A number of

which have been gleaned from Pandit Tārā

The text is deduced from the best MSS of the *Samhitā* text can be controlled by four independent checks. The first is of course, a collation of the best MSS of the *Samhitā* text.

The second check to be applied to the *Samhitā* text is a comparison with the *Pada* text of which again I possessed at least one excellent MS, and several more modern copies.

The third check was a comparison of this text with Sayana's commentary, or rather with the text which is presupposed by that commentary. In the few cases where the *Pada* text seemed to differ from the *Samhitā* text a note was added to that effect in the various readings of my edition and the same was done at least in all important cases, where Sayana clearly followed a text at variance with our own.

The fourth check was a comparison of any doubtful passage with the numerous passages quoted in the *Prātisākhya*.

These were the principles by which I was guided in the critical restoration of the text of the *Rig veda*, and I believe I may say that the text as printed by me is more correct than any MS now accessible, more trustworthy than the text followed by Sayana, and in all important points identically the same with that text which the authors of the

nāthas *Tulādānādipaddhati* (see Irubner's *American and Oriental Literary Record* July 31 1868, belong to the same class. They may be due either to the copyists of the MSS which Pandit Tārānātha used while compiling his work or they may by accident have crept into his own MS. Anyhow, none of them is supported either by the best MSS accessible in Europe or by any passage in the *Prātisākhya*.

RV	IX	11	2	read devayu	instead of devayā <sup>b</sup>
	IX	11	4	arkata	arkate <sup>b</sup>
	IX	14	2	yadī sabandhavaḥ	yaddiptabandhavaḥ <sup>b</sup>
	IX	16	3	anaptam	anupiam <sup>b</sup>
	IX	17	2	suvānāsa	stuvānāsa <sup>b</sup>
	IX	21	2	pravṛṣvanto	pravṛṣvato <sup>b</sup>
	IX	48	2	samvṛikta	samyukta <sup>b</sup>
	IX	49	1	no = pām	no yām <sup>b</sup>
	IX	54	3	sūryaḥ	sūryam <sup>b</sup>
	IX	59	3	sīda ni	sīdati <sup>b</sup>

<sup>b</sup> As printed by Pandit Tārānātha

Prâtisakhyas followed in their critical researches in the fifth or sixth century before our era. I believe that starting from that date our text of the Veda is better authenticated and supported by a more perfect apparatus criticus than the text of any Greek or Latin author, and I do not think that diplomatic criticism can ever go beyond what has been achieved in the constitution of the text of the Vedic hymns

Far be it from me to say that the editio princeps of the text thus constituted was printed without mistakes

Aufrecht's  
Romanised Re-  
print of the  
Rig veda.

But most of these mistakes are mistakes which no attentive reader could fail to detect. Cases like II 35, 1 where *gógishat* instead of *góshishat* was printed three times so as

to perplex even Professor Roth or II 12 14 where *sasamánám* occurs three times instead of *sasamánám* are I believe of rare occurrence. Nor do I think that unless some quite unexpected discoveries are made, there ever will be a new critical edition, or, as we call it in Germany a new recension of the hymns of the Rig veda. If by collating new MSS or by a careful study of the Prâtisakhyas, or by conjectural emendations a more correct text could have been produced we may be certain that a critical scholar like Professor Aufrecht would have given us such a text. But after carefully collating several MSS of Professor Wilson's collection, and after enjoying the advantage of Professor Weber's assistance in collating the MSS of the Royal Library at Berlin and after a minute study of the Prâtisakhyas he frankly states that in the text of the Rig veda transcribed in Roman letters, which he printed at Berlin, he followed my edition and that he had to correct but a small number of misprints. For the two *Mandalas* which I had not yet published I lent him the very MSS on which my edition is founded, and there will be accordingly but few passages in these two concluding *Mandalas*, which I have still to publish, where the text will materially differ from that of his Romanised transcript.

No one, I should think who is at all acquainted with the rules of diplomatic criticism, would easily bring himself to

touch a text resting on such authorities as the text of the Rîg veda. What would a Greek scholar give if he could say of Homer that his text was in every word in every syllable in every vowel in every accent the same as the text used by Psephistates in the sixth century B.C.? A text thus preserved in its integrity for so many centuries, must remain for ever the authoritative text of the Veda.

To remove for instance the eleven hymns 49-59 in the eighth *Mandala* from their proper place or count them by *Vâlakhilya* themselves as *Vâlakhilya*\* hymns seems to me though no doubt perfectly harmless little short of a critical sacrilege. Why Sayana does not explain these hymns, I confess I do not know<sup>1</sup>, but whatever the reason was it was not because they did not exist at his time or because he thought them spurious. They are regularly counted in Kâtyâyana's *Sarvânukrama* though here the same accident has happened. One commentator, *Shadgurusishya* the one most commonly used does not explain them, but another commentator *Gagannâtha* does explain them, exactly as they occur in the *Sarvânukrama* only leaving out hymn 58. That these hymns had something peculiar in the eyes of native scholars is clear enough. They may for a time have formed a separate collection, they

The earliest interpretation of the name *Vâlakhilya* is found in the *Taittiriya âraṇyaka*, I. 23. We are told that *Pragâpati* created the world and in the process of creation the following interlude occurs

sa tapo tapyata. sa tapas taptvâ sarîram adbhûnta. tasya yan mâṃsam asit tato-rusââ ketavo vâtarasana rishaya udatishran. ye nakhââ te vaikhâ nasââ. ye bâlââ te bâlakhilyââ

He burned with emotion. Having burnt with emotion he shook his body. From what was his flesh the *Rishis*, called *Arusvas*, *Ketus*, and *Vâtarasanas*, sprang forth. His nails became the *Vaikhânasas*, his hairs the *Bâlakhilyas*.

The author of this allegory therefore took *bâla* or *vâla* in *vâlakhilya* not in the sense of child but identified it with *bâla*, hair.

The commentator remarks with regard to *tapas nâtra tapa upavâsadurûpam, kṛtsu srashāvyaṃ vastu kṛtsam ita paryâloṇanârûpam*

<sup>1</sup> A similar omission was pointed out by Professor Roth. Verses 21-24 of the 53rd hymn of the third *Mandala*, which contain imprecations against *Vasishṭha* are left out by the writer of a Pada MS. and by a copyist of Sayana's commentary probably because they both belonged to the family of V.

See my first edition of the Rîg veda, vol. II, p. lvi, Notes.

may have been considered of more modern origin<sup>a</sup> I shall go ever further than those who remove these hymns from the place which they have occupied for more than two thousand years. I admit they disturb the regularity both of the *Mandala* and the *Ashṭaka* divisions and I have pointed out myself that they are not counted in the ancient *Anukramanīs* ascribed to *Saunaka* (*History of Ancient Sanskrit Literature*, p. 220). But on the other hand verses taken from these hymns occur in all the other Vedas<sup>b</sup>, they are mentioned by name in the *Brāhmanas* (*Āit. Br.* V, 15, VI 24) the *Āraṇyakas* (*Āit. Ār.* V 10 p. 445) and the *Sūtras* (*Āsv. Śrauta Sūtras* VIII 2 3) while they are never included in the manuscripts of *Parīśiṣṭas* or *Khilas* or apocryphal hymns nor mentioned by *Kātyāvana* as mere *Khilas* in his *Sarvānukrama*. Eight<sup>c</sup> of them are mentioned in the *Bṛhaddevatā* without any allusion to their apocryphal character.

Parāṇy aṣṭau tu suḥ tāny ṛṣiṇam tigmategasām  
 Aindrāṇy atra tu śaḍvimsaḥ pragātho bahudaivataḥ  
 Rṣg antyāgner akety agniḥ sūryam antyapado gagau  
 Praskanvas ka prishadhras ka pradād yad vastu kimkana  
 Bhūrid iti tu suktābhyām akhilam parikīrtitam  
 Aindrāṇy ubhayam ity atra śaḥ āgneyāt parami tu

<sup>a</sup> The next eight hymns belong to *Rṣhis* of keen intellect<sup>d</sup> they are addressed to *Indra* but the 26th *Pragātha*

*Sāyana* (*RV* X 88 18) quotes these hymns as *Vālakhilya-saṃhitā*. In the *Mahābhārata* XII 59 110 seq. the *Vālakhilyas* are called the ministers of King *Vainya*, whose astrologer was *Garga* and his domestic priest *Sukra* see *Kern Brīhat saṃhitā* transl. p. 11.

<sup>b</sup> This is a criterion of some importance and it might have been mentioned for instance by Professor *Bollensen* in his interesting article on the *Dvypada Virāg* hymns ascribed to *Parāśara* (I 65-70) that not a single verse of them occurs in any of the other Vedas.

*Sāyana* in his commentary (*RV* X 27 15) speaks of eight while in the *Āit. Ār.* V, 10 the first six are quoted (containing fifty-six verses comm.) as being used together for certain sacrificial purposes.

<sup>c</sup> Lest *Saunaka* be suspected of having applied this epithet *tigmategas*, to the *Vālakhilyas* in order to fill the verse (*pādapūranārtham*) I may point out that the same epithet is applied to the *Vālakhilyas* in the *Maitry-upaniṣad* 2 3. The nom. plur. which occurs there is *tigmategasāḥ* and the commentator remarks ————— *tigmategaso* ————— *vāḥ* *tegasā* —————

See also *Maitr. Up.* VI, 29.

(VIII 54 3-4, which verses form the 26th couplet (counting from VIII 49 1) is addressed to many gods. The last verse (of these eight hymns) VIII 56 5 beginning with the words *akety agniḥ* is addressed to Agni and the last foot celebrates Sūrya. Whatsoever Praskauri and Prishadhra gave (or if we read prishadhriya whatever Praskauri gave to Prishadhra) all that is celebrated in the two hymns beginning with bhūrit. After the hymn addressed to Agni (VIII 60) there follow six hymns addressed to Indra, beginning with ubhayam.

But the most important point of all is this that these hymns which exist both in the Pada and Samhitā texts are quoted by the Prātisākhya, not only for general purposes but for special passages occurring in them and nowhere else. Thus in Sūtra 154 *hetayaḥ* is quoted as one of the few words which do not require the elision of a following short a. In order to appreciate what is implied by this special quotation it is necessary to have a clear insight into the mechanism of the Prātisākhya. Its chief object is to bring under general categories the changes which the separate words of the Pada text undergo when joined together in the Ārshī Samhitā and to do this with the utmost brevity possible. Now the Sandhi rules as observed in the Samhitā of the R̥g-veda are by no means so uniform and regular as they are in later Sanskrit and hence it is sometimes extremely difficult to bring all the exceptional cases under more or less general rules. In our passage the author of the Prātisākhya endeavours to comprehend all the passages where an initial a in the Veda is not elided after a final e or o. In ordinary Sanskrit it would be always elided in the Samhitā it is sometimes elided and sometimes not. Thus the Prātisākhya begins in Sūtra 138 by stating that if the short a stands at the beginning of a pāda or foot, it is always elided. Why it should be always elided in the very place where the metre most strongly requires that it should be pronounced, does not concern the author of the Prātisākhya. He is a statistician, not a grammarian, and he therefore simply adds in Sūtra 153 the only three exceptional passages where the a, under these very circumstances,

happens to be not elided. He then proceeds in Sūtra 139 to state that *a* is elided even in the middle of a pada, provided it be light followed by *y* or *v* and these *y* or *v* again followed by a light vowel. Hence the *Samhitā* writes *te vādān* so *yām* but not *sikshanto-vratam*, for here the *a* of *avratam* is heavy, nor *mitramaho-vadyat*, for here the *a* following the *v* is heavy.

Then follows again an extension of this rule viz in the case of words ending in *āvo*. After these a short *a* even if followed by other consonants besides *y* or *v*, may be elided but the other conditions must be fulfilled i.e. the short *a* must be light and the vowel of the next syllable must again be light. Thus the *Samhitā* writes indeed *gāvo-bhītāḥ*, but not *gāvo gman*, because here the *a* is heavy being followed by two consonants.

After this a more general rule is given, or more correctly a more comprehensive observation is made, viz that under all circumstances initial *a* is elided if the preceding word ends in *aye* *ayaḥ* *ave* or *avaḥ*. As might be expected however so large a class must have numerous exceptions, and these can only be collected by quoting every word ending in these syllables or every passage in which the exceptions occur. Before these exceptions are enumerated, some other more or less general observations are made providing for the elision of initial *a*. Initial *a*, according to Sūtra 142, is to be elided if the preceding word is *vaḥ* and if this *vaḥ* is preceded by *ā*, *na* *pra*, *kva*, *kītraḥ* *savtā* *eva* or *kaḥ*. There is, of course no intelligible reason why if these words precede *vaḥ* the next *a* should be elided. It is a mere statement of facts, and, generally speaking these statements are minutely accurate. There is probably no verse in the whole of the *Rig veda* where an initial *a* after *vaḥ* is elided, unless these very words precede, or unless some other observation has been made to provide for the elision of the *a*. For instance, in V, 25, 1 we find *vaḥ* preceded by *akkha*, which is not among the words just mentioned, and here the *Samhitā* does not elide the *a* of *agnim* which follows after *vaḥ*. After all these more or less general observations as to the elision of

an initial *r* are thus exhausted the author of the *Prātisakhyā* descends into particulars and gives us first of words the initial *r* of which is always elided secondly *r* words which if preceding, require under all circumstances the elision of the initial *a* of the next word whatever *r* it have been said to the contrary in the preceding. Suras. Afterwards he gives a number of passages which defy all rules and must be given on their own merits and as they stand in the *Saṃhitā*. Lastly follow special exceptions to the more or less general rules given before. And here among these special exceptions we see that the author of the *Prātisakhyā* finds it necessary to quote a passage from a *Vālakhilya* hymn in which *hetayaḥ* occurs, i.e. a word ending in *ayaḥ* and where in defiance of *Sūtra* 141 which required the elision of a following initial *a* under all circumstances (*sarvathā*) the initial *a* of *asya* is not elided VIII 50, 2 *Samnita, satānikā hetayo asya*. It might be objected that the *Prātisakhyā* only quotes *hetayā* as an exceptional word and does not refer directly to the verse in the *Vālakhilya* hymn. But fortunately, *hetayaḥ* occurs but twice in the whole of the *Rig-veda* and in the other passage where it occurs I 190 4, neither the rule nor the exception as to the elision of an initial *r*, could apply. The author of the *Prātisakhyā* therefore makes no distinction between the *Vālakhilya* and any other hymns of the *Rig-veda* and he would have considered his phonetic statistics equally at fault, if it had been possible to quote one single passage from the hymns VIII, 49 to 59, as contravening his observations, as if such passages had been alleged from the hymns of *Vasiṣṭhā* or *Viśvāmitra*.

It would lead me too far, were I to enter here into similar cases in support of the fact that the *Prātisakhyā* makes no distinction between the *Vālakhilya* and any other hymns of the *Rig-veda-saṃhitā*\*. But I doubt whether the bearing of this fact has ever been fully realised. Here we see that the absence of the elision of a short *a* which follows after a word ending in *ayaḥ*, was considered of sufficient importance

\* The *Prātisakhyā* takes into account both the *Sākalā* and *Rāshikālā* *sākhās*, as may be seen from *Sūtra* 1057



to be recorded in a special rule because in most cases the *Samhitâ* elides an initial *a* if preceded by a word ending in *aya*. What does this prove? It proves unless all our views on the chronology of Vedic literature are wrong that in the fifth century B C at least or previously rather to the time when the *Prâtisâkhyâ* was composed both the *Pada* and the *Samhitâ* texts were so firmly settled that it was impossible for the sake of uniformity or regularity to omit one single short *a* and it proves a fortiori that the hymn in which that irregular short *a* occurs formed at that time part of the Vedic canon. I confess I feel sometimes frightened by the stringency of this argument and I should like to see a possibility by which we could explain the addition not of the *Valakhilya* hymns only but of other much more modern sounding hymns at a later time than the period of the *Prâtisakhyas*. But until that possibility is shown we must abide by our own conclusions and then I ask who is the critic who would dare to tamper with a canon of scripture of which every iota was settled before the time of Cyrus and which we possess in exactly that form in which it is described to us by the authors of the *Prâtisakhyas*? I say again, that I am not free from misgivings on the subject and my critical conscience would be far better satisfied if we could ascribe the *Prâtisâkhyâ* and all it presupposes to a much later date. But until that is done the fact remains that the two divergent texts, the *Pada* and *Samhitâ* which we now possess existed, as we now possess them, previous to the time of the *Prâtisâkhyâ*. They have not diverged nor varied since and the vertex to which they point starting from the distance of the two texts as measured by the *Prâtisakhyâ* carries us back far beyond the time of *Saunaka* if we wish to determine the date of the first authorised collection of the hymns both in their *Pada* and in their *Samhitâ* form.

Instances abound if we compare the *Pada* and *Samhitâ* texts, where if uniformity between the two texts had been the object of the scholars of the ancient *Parishads* the lengthening or shortening of a vowel would at once have removed the apparent discordance between the two tradi-

tional texts. Nor should it be supposed that such minute discordances between the two as the length or shortness of a vowel were always rendered necessary by the requirements of the metre and that for that reason the ancient students or the later copyists of the Veda abstained from altering the peculiar spelling of words which seemed required by the exigencies of the metre in the *Samhitā* text, but not in the *Pada* text. Though this may be true in some cases it is not so in all. There are short vowels in the *Samhitā* where according to grammar we expect long vowels, and where according to metre there was no necessity for shortening them. Yet in these very places all the MSS of the *Samhitā* text give the irregular short and all the MSS of the *Pada* text the regular long vowel and the authors of the *Prātisākhya*s bear witness that the same minute difference existed at their own time, nay previous to their own time. In VII 60 12, the *Samhitā* text gives

īyám deva puróhitir yuvábhyaṃ yagñashu mitrávaruṇāv  
akāri

This primacy, O (two) gods was made for you two O Mitra and Varuna, at the sacrifices!

Here it is quite clear that deva is meant for a dual and ought to have been devā or devau. The metre does not require a short syllable, and yet all the *Samhitā* MSS read deva and all the *Pada* MSS read devā, and what is more important, the authors of the *Prātisākhya* had to register this small divergence of the two texts, which existed in their time as it exists in our own.\*

Nor let it be supposed that the writers of our MSS were so careful and so conscientious that they would, when copying MSS, regulate every consonant or vowel according to the rules of the *Prātisākhya*. This is by no means the case. The writers of Vedic MSS are on the whole more accurate than the writers of other MSS, but their learning does not seem to extend to a knowledge of the minute rules of the *Prātisākhya*, and they will commit

\* See *Prātisākhya*, Sūtra 309 seqq. where several more instances of the same kind are given. I should prefer to take d      ohiti as one word but that was not the intention of the authors of the *Samhitā* and *Pada* texts.

occasionally the very mistakes against which they are warned by the Pratisakhya. Thus the Prâtisâkhya (Sûtra 799) warns the students against a common mistake of changing *vuyasva* into *vayyasva* i.e. by changing *ai* to *a* and doubling the semivowel *y*. But this very mistake occurs in S 2 and another MS gives *vayyasva*. See p lvi

If these arguments are sound and if nothing can be said against the critical principles by which I have been guided

Aufrecht's  
mistakes

in editing the text of the Rîg veda, if the  
fourfold check, described above fulfils every

requirement that could be made for restoring that text which was known to Sâyana and which was known probably 2000 years earlier, to the authors of the Prâtisâkhyas, what can be the motives, it may fairly be asked of those who clamour for a new and more critical edition and who imagine that the editio princeps of the Rîg veda will share the fate of most of the editiones principes of the Greek and Roman classics and be supplanted by new editions founded on the collation of other MSS ? No one could have rejoiced more sincerely than I did at the publication of the Romanised transliteration of the Rîg-veda carried out with so much patience and accuracy by Professor Aufrecht. It showed that there was a growing interest in this the only true Veda. It showed that even those who could not read Sanskrit in the original Devanâgarî wished to have access to the original text of these ancient hymns. It showed that the study of the Veda had a future before it like no other book of Sanskrit literature. My learned friend Professor Aufrecht has been most unfairly charged with having printed this Romanised text *me insciente vel invito*. My edition is *publici juris* like any edition of Homer or Plato and anybody might with proper acknowledgment, have reprinted it either in Roman or Devanâgarî letters. But far from keeping me in ignorance of his plan Professor Aufrecht applied to me for the loan of the MSS of the two *Mandalas* which I had not yet published and I lent them to him most gladly, because, by seeing them printed at once, I felt far less

guilty in delaying the publication of the last volumes of my edition of the text and commentary. No course might have been more honourable than the way in which Professor Aufrecht speaks of the true relation of his Romanised text to my edition. That there are misprints and I speaking for myself ought to say mistakes also in my edition of the Rîgveda I know but too well and if Professor Aufrecht after carefully transcribing every word could honestly say that their number is small, I doubt whether other scholars will be able to prove that their number is large. I believe I may with the same honesty return Professor Aufrecht's compliment, and considering the great difficulty of avoiding misprints in Romanised transcripts I have always thought and I have always said that his reprint of the hymns of the Veda is remarkably correct and accurate. What, however, I must protest against and what I feel sure Professor Aufrecht himself would equally protest against is the supposition and more than supposition of certain scholars, that wherever this later Latin transcript differs from my own Devanagari text Professor Aufrecht is right and I am wrong—that his various readings rest on the authority of new MSS and constitute in fact a new recension of the Vedic hymns. Against this supposition I must protest most strongly, not for my own sake, but for the sake of the old book, and, still more for the sake of the truth. No doubt it is natural to suppose that where a later edition differs from a former edition, it does so intentionally, and I do not complain of those who, without being able to have recourse to MSS in order to test the authority of various readings concluded that wherever the new text differed from the old it was because the old text was at fault. In order to satisfy my own conscience on this point, I have collated a number of passages where Professor Aufrecht's text differs from my own, and I feel satisfied that in the vast majority of cases, I am right and he is wrong, and that his variations do not rest on the authority of MSS. I must not shrink from the duty of making good this assertion, and I therefore proceed to an examination of such passages as have occurred to me on

occasionally referring to his text pointing out the readings both where he is right and where he is wrong. The differences between the two texts may appear trifling but I shall not avail myself of that plea. On the contrary I quite agree with those scholars who hold that in truly critical scholarship there is nothing trifling. Besides, it is in the nature of the case that what may, by a stretch of the word be called various readings in the Veda, must be confined to single letters or accents, and can but seldom extend to whole words, and never to whole sentences. I must therefore beg my readers to have patience while I endeavour to show that the text of the Rig Veda as first published by me though by no means faultless, was nevertheless not edited in so perfunctory a manner as some learned critics seem to suppose and that it will not be easy to supplant it either by a collation of new MSS. such as are accessible at present or by occasional references to the Pratisâkhyâ.

I begin with some mistakes of my own mistakes which I might have avoided, if I had always consulted the Prâtisâkhyâ where single words or whole passages of the Veda are quoted. Some of these mistakes have been removed by Professor Aufrecht, others, however, appear in his transcript as they appear in my own edition.

I need hardly point out passages where palpable misprints in my edition have been repeated in Professor Aufrecht's text. I mean by palpable misprints cases where a glance at the Pada text or at the Saṃhitâ text or a reference to Sayana's commentary would show at once what was intended. Thus for instance in VI 15, 3, *vṛdhé* as I had printed in the Saṃhitâ, was clearly a misprint for *vṛdhó* as may be seen from the Pada, which gives *vṛdhák* and from Sayana. Here though Professor Aufrecht repeats *vṛdhé*, I think it hardly necessary to show that the authority of the best MSS (S 2 alone contains a correction of *vṛdhó* to *vṛdhé*) is in favour of *vṛdhák* whatever we may think of the relative value of these two readings. One must be careful, however in a text like that of the Vedic hymns where the presence or absence of a single letter or accent begins to become

the object of the most learned and painstaking discussions not to claim too large an indulgence for no print. A misprint in the *Saṃhita* if repeated in the *Pada* or if admitted even in the commentary of *Saṃhita* though it need not be put down to the editor's deplorable ignorance becomes yet a serious matter and I willingly take the blame which is justly due for occasional accidents of this character. Such are for instance II, 1-14 *sāmanam* instead of *sasamanām* I 1-4 *sudhyuva* / in the *Pada* instead of *sundhyuva* /, and the substitution in several places of a short *u* instead of a long, *u* in such forms as *sāsāvama* when occurring in the *Pada* cf I 166, 1-167 9

It is clear from the *Prātisakhyā Sūtra* 819 and 163, 3 that the words *utīndra* in IV 29, 1, should not be joined together but that the hiatus should remain. Hence *utīndia* as printed in my edition and repeated in Professor Aufrecht's should be corrected, and the hiatus be preserved as it is in the fourth verse of the same hymn *utīthā*. MSS S 1, S 3 are right, in S 2 the *acoris* are joined

It follows from *Sūtra* 799 that to double the *v* in *vaiyasva* is a mistake but a mistake which had to be pointed out and guarded against as early as the time of the *Prātisakhyā*. In VIII, 26 11, therefore *vaiyyasvasyā*, as printed in my edition and repeated in Professor Aufrecht's should be changed to *vaiyasvasyā*. MSS S 1, S 3 are right likewise P 1, P 2 but S 2 has the double mistake *vaiyasvāsya* as described in the *Prātisakhyā*, another MS of Wilson's has *vaiyy*. The same applies to VIII 23 24 and VIII, 24, 23. P 1 admits the mistaken spelling *vaiyasva*.

Some corrections that ought to be made in the *Pada-pāṭha* only as printed in my edition, are pointed out in a note to *Sūtra* 738 of the *Prātisakhyā*. Thus according to *Sūtra* 583 6 *sruyāh* in the *Pada* text of II 10 2, should be changed to *sruyāh*. MSS P 1, P 2 have the short *u*.

In V, 7, 8, I had printed *sukāh* *shma* leaving the *a* of

shma short in accordance with the Prâtisâkhyâ, Sûtra 514 where a string of words is given before which sma must not be lengthened and where under No 11 we find yasmai Professor Aufrecht has altered this, and gives the â as long which is wrong. The MSS S 1 S 2 S 3 have the short a.

Another word before which sma ought not to be lengthened is mavate. Hence according to Sutra 514 14 I ought not to have printed in VI 65 4 shmâ mâvate but shmâ māvate. Here Professor Aufrecht has retained the long a, which is wrong. MSS S 1, S 2, S 3 have the short a.

It follows from Sutra 499 that in I 138 4 we should not lengthen the vowel of su. Hence, instead of asyâ û shû na upa sataye as printed in my edition and repeated by Professor Aufrecht we should read asyâ u shû na upa sâtâye. S 1 S 2 S 3 have short u\*.

In VII 31 4, I had by mistake printed viddhi instead of viddhî. The same reading is adopted by Professor Aufrecht (II p 24) but the authority of the Prâtisâkhyâ, Sutra 445 can hardly be overruled. S 1 S 2 S 3 have viddhî.

While in cases like these the Prâtisâkhyâ is an authority which, as far as I can judge ought to overrule the authority of every MS. however ancient, we must in other cases depend either on the testimony of the best MSS. or be guided, in fixing on the right reading by Sâyana and the rules of grammar. I shall therefore in cases where I cannot consider Professor Aufrecht's readings as authoritative improvements, have to give my reasons why I adhere to the readings which I had originally adopted.

In V 9 4, I had printed by mistake puru yó instead of purû yo. I had however corrected this misprint in my edition of the Prâtisâkhyâ 393 532. Professor Aufrecht decides in favour of puru with a short u but against the authority of the MSS, S 1 S 2 S 3 which have purû.

\* In the same verse I 138 4 the shu in ó shû tvâ should u be lengthened for there is no rule as far as I can see in the Prâtisâkhyâ that would require the lengthening of su before tvâ. See Prâtisâkhyâ, 491.

It was certainly a great mistake of mine though it may seem more excusable in a Romanised transcription than I did not follow the writers of the best MSS in their use of the Avagraha or I should rather say of the *Avagraha* in so far as the Veda is concerned. Every word beginning with the name of Avagraha according to the *Prātisākhya*, never occurs in the *Saṁhitā* text but is given to that halt or stoppage or pause which in the *Prātisākhya* text separates the component parts of compound words. That pause has the length of one short vowel or one *mātrā*. Of course nothing is said by the *Prātisākhya* as to how the pause should be represented graphically but it is several times alluded to as of importance in the recitation and accentuation of the Veda. What we have been in the habit of calling Avagraha is by the writers of certain MSS of the *Saṁhitā* text used as the sign of the *Vivṛtti* or hiatus. This hiatus however, is very different from the Avagraha for while the Avagraha has the length of one *mātrā* the *Vivṛtti* or hiatus has the length of  $\frac{1}{2}$  *mātrā* if the two vowels are short or of  $\frac{1}{2}$  *mātrā*, if either vowel is long or of 1 *mātrā* if both vowels are long. Now I have several times called attention to the fact that though this hiatus is marked in certain MSS by the sign \* I have in my edition omitted it because I thought that the hiatus spoke for itself and did not require a sign to attract the attention of European readers, while on the contrary, I have inserted that sign where MSS hardly ever use it viz when a short initial *v* is elided after a final *e* or *o* (see my remarks on pp 36-39 of my edition of the *Prātisākhya*). Although I thought and still think, that this use of the sign \* is more useful for practical purposes, yet I regret that in this one particular I should have deviated from the authority of the best MSS and caused some misunderstandings on the part of those who have made use of my edition. If for instance I had placed the sign of the *Vivṛtti*, the \*, in its proper place or if at least, I had not inserted it where, as we say the initial *a* has been elided after *e* or *o*. Professor Bollensen would have seen at once that the authors of the *Prātisākhya*s fully agree with him in looking on this change not as an



elision but as a contraction. If as sometimes happens final o or e remain unchanged before initial short a this is called the *Pañjala* and *Praśya padavṛtti* (Sūtra 137). If on the contrary final o or e become one (ei ibhavati) with the initial short a, this is called the *Abhinīhita sandhi* (Sūtra 138). While the former the hiatus of the *Pañjala* and Eastern schools is marked by the writers of several MSS by the sign , the *Abhinīhita sandhi* being a sandhi, is not marked by any sign<sup>a</sup>.

I, 3 1- *rāgaṭi* (Aufp. p. 2) instead of *rāgaṭi* (M. M. vol. 1 p. 75) is wrong.

I, 7, 9 *ya ekaḥ* (Aufp. p. 5) should be *ya ekaḥ* (M. M. vol. 1 p. 110) because the relative pronoun is never without an accent. The relative particle *yatha* may be without an accent if it stands at the end of a *pāda* and though there are exceptions to this rule yet in VIII, 21 5, where Professor Aufrecht gives *yathā* the MSS are unanimous in favour of *yathā* (M. M. vol. 1v, p. 480). See *Phit-sūtra*, ed. Kielhorn p. 54.

I 10 11 *ā tū* (Aufp. p. 7) should be *ā tū* (M. M. vol. 1 p. 139) because *a* is never without the accent.

I 10 12 *gushṭāḥ* which Professor Aufrecht specially mentions as having no final Visarga in the *Pada* has the Visarga in all the MSS (Aufp. p. 7, M. M. vol. 1 p. 140).

I 11 4 *kavir* (Aufp. p. 7) should be *kavir* (M. M. vol. 1, p. 143).

I 22 8 read *rādhāmsi*.

I 40 1 and 6. There is no excuse for the accent either on *tvēmahe* or on *vōkema* while *sākāñ* in I, 51, 11 ought to have the accent on the first syllable.

I 49 3. Rosen was right in not eliding the *a* in *divo āntebhyaḥ*. S 1 S 2 S 3 preserve the initial *a* nor does the *Prātisākhya* anywhere provide for its suppression.

I 54, 8 *kshātram* (Aufp. p. 46) is a mere misprint for *kshatram*.

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<sup>a</sup> As to the system or want of system, according to which the *Abhinīhita sandhi* takes place in the *Saṃhitā*, see p. xlviii seq.

I 55 7 vandanasrud (Auftr p 47) instead of va da n a s r u d (M M vol 1, p 514) is wrong

I 57 2 samāsa instead of samvāsa had been corrected in my reprint of the first *Mamāsa* published at I 57. See Bollensen *Zeitschrift der D M G* vol xxii p 626

I 61 7 read vishmā I 64 2 read sū vā I 64 3 read dhūṭaya

I 61, 16 Rosen had rightly printed haṇṇa, in with a long ā bo h in the *Samhit* and *Padā* texts and I ought not to have given the short a instead. All the MSS S 1, S 2, S 3, P 1 and P 2 give the long ā. Professor Aufrecht gives the short a in the *Padā* which is wrong.

I 67 2 (4) v dantim (M M vol 1 p 59) is perfectly right as far as the authority of the MSS and of *Savara* is concerned and should not have been altered to vān dānim (Auftr p 57)

I 72 2 read vatsam I 72 5 read p l u n I 76 1 read dhakshy, I, 82 1 read yadā

I 83, 3 Rosen was right in giving isamvāsa. I gave asamvāsa on the authority of P 1 but all the other MSS have it

I 84 1 indra (Auftr p 68) cannot have the accent on the first syllable because it does not stand at the beginning of a pada (M M vol 1 p 677). The same applies to indri, I 7, 41 4, (Auftr p 429) instead of indri (M M vol iii p 734) to igne I 140 12 (Auftr p 130) instead of i g n e (M M vol ii p 133). In III 36 3 on the contrary indra, being at the head of a pada, ought to have the accent on the first syllable, indra (M M vol ii, p 855) not indri (Auftr p 249). The same mistake occurs again III 36 10 (Auftr p 250) IV 32 7, (Auftr p 305) IV 32, 12, (Auftr p 305) VIII 3, 12, (Auftr vol ii p 86). In V 61, 1 nara should have no accent, whereas in VII 91, 3, it should have the accent on the first syllable. In VIII 8, 19 vipānu should have no accent and Professor Aufrecht gives it correctly in the notes where he has likewise very properly removed the *Avagāha* which I had inserted

I, 88, 1, read yāta (M M vol 1, p 708), not yātha (Auftr p 72)

I 90 1 read *ragunitī*, I, 94, 11 read *yavasādo* (M M vol 1 p 766) not *yayasādo* (Aufr p 80)

I 118 9 *abhibhūtim* (Aufr p 105) instead of *abhibhūtim* (M M vol 1 p 957) cannot be right considering that in all other passages *abhibhuti* has the accent on the second syllable S 1 S 2 S 3 have the accent on the 1

I 128 4 *ghṛtastir* (Aufr p 117) instead of *ghṛtastīr* (M M vol 11 p 52) is wrong

I, 144, 2 read *parivṛtāḥ* (M M vol 11, p 155) instead of *parivṛtāḥ* (Aufr p 133)

I, 145 5 Professor Aufrecht (p 134) gives *upamasyām* both in the *Samhitā* and *Pada* texts, as having the accent on the last syllable I had placed the accent on the penultimate, (*Pada*, *upa māsyaṁ*, vol 11 p 161) and whatever may be the reading of other MSS this is the only possible accentuation S 1 S 2 S 3 have the right accent

I, 148, 4. *purūṇi* (Aufr p 136) instead of *purūṇi* (M M vol 11 p 170) does not rest as far as I know on the authority of any MSS S 1 S 2 S 3 have *purūṇi*

I 151 7 *gāḥḥatho* (Aufr p 137) should be *gāḥḥatho* (M M vol 11, p 181)

I 161 12 All the *Pada* MSS read *prā ābravit* separating the two words and accentuating each Though the accent is irregular yet, considering the peculiar construction of the verse in which *prā* and *pró* are used as adverbs rather than as prepositions, I should not venture with Professor Aufrecht (p 144) to write *prā abravit*. The MSS likewise have *ā āgagan*, I 161 4 and *prā āgāḥ* VIII 48, 2 not *prā agāḥ*, as Aufrecht gives in his second edition

I, 163 11 *dhrāgīman* (Aufr p 147) instead of *dhragīman* (M M vol 11 p 245) is wrong

I, 163 13 *gamyā* (Aufr p 148) instead of *gamyā* (M M vol 11 p 246) is wrong

I 164, 17 read *pareṇa* (M M vol 11, p 259) instead of *pareṇa* (Aufr p 149)

I, 164 38 The first *kikyuk* ought to have the accent, and has it in all the MSS (Aufr p 151 M M vol 11 p 278)

I 165 5 A mere change of accent may seem a small

matter yet it is frequently of the highest importance in the interpretation of the Veda. Thus in I 165, 3, I had in accordance with the MSS S 1 S 2 S 3 printed *clān* (vol II p 293) with the accent on the first syllable. Professor Aufrecht alters this into *clān* (p 155) which no doubt would be the right form if it were intended for the accusative plural of the pronoun but not if it is meant as it is here for the accusative plural of *clā* the speckled deer of the Maruts.

I 165 15 *yāsishṭa* (Aufr p 154) instead of *yāśishṭa* (M M vol II, p 298) is not supported by any MS.

I, 169 7 instead of *pāṭayānta* (Aufr p 158) read *pāṭayanta* (M M vol II p 322).

I, 174 7 *kuyavālam* (Aufr p 162) should be *kuyavāṭam* (M M vol II p 340).

I 177 1 *yuktā* which I had adopted from MS S, (*prima manu*), is not supported by other MSS though P reads *yuttkā*. Professor Aufrecht who had retained *yukta* in the text has afterwards corrected it to *yuktvā*, and in this he was right. In I 177 2, *gahī* for *vāhī* is wrong.

I 188 4 *astrīman* (Aufr p 171) instead of *astrīman* (M M vol II p 395) can only be a misprint.

II, 29, 6 *kārtād* (Aufr p 203) instead of *kartād* (M M vol II p 560) is wrong.

II 40, 4 *ākakra* (Aufr p. 214) instead of *ākakrá* (M M vol II p 614) is wrong.

III, 7, 7 *guh* (Aufr p 226) instead of *guh* (M M vol II p 666) is wrong likewise III, 30, 10, *gāh* (Aufr p 241) instead of *gāh* (M M vol II p 792).

III 17 1 *igyate* (Aufr p 232) instead of *agyate* (M M vol II, p 722) is impossible.

III, 47, 1 Professor Aufrecht (p 256) puts the nominative *īndro* instead of the vocative *indra*, which I had given (vol II, p 902). I doubt whether any MSS support that change (S 1 S 2 S 3 have *indra*) but it is clear that *Sāyana* takes *indra* as a vocative, and likewise the *Nirukta*.

III, 50 2 Professor Aufrecht (p. 258) gives *asya*, both in the *Samhitā* and *Pada*, without the accent on the last syllable. But all the MSS that I know S 1 S 2, S 3 P 1

P 2) give it with the accent on the last syllable (M M vol II p 912) and this no doubt is right. The same mistake occurs again in III 51 10 (Aufr p 259) IV 5 11 (Aufr p 251), IV 36 2, (Aufr p 309) V 12 3 (Aufr p 357), while in VIII 103 9 (Aufr vol II p 195) the MSS consistently give *asya* as unaccented whereas Professor Aufrecht in this very passage places the accent on the last syllable. On the same page (p 259) *amandan* in the Pada is a misprint for *ámandan*.

III 53 18 *así* (Aufr p 262) instead of *ási* (M M vol II p 934) is wrong because hi requires that the accent should remain on *así*. S 1 S 2 S 3 P 1 P 2 have *así*.

IV 4 7 *svá áyushe* (Aufr p 279) instead of *svá áyushi* (M M vol III, p 37) is not supported by any good MSS, nor required by the sense of the passage. S 1 S 2 S 3 P 1 P 2 have *áyushi*.

IV 5 7 *árupitam* in the Pada, (Aufr p 280) instead of *árup tam* (M M vol III, p 45) is right as had been shown in the *Prātisākhya Sūtra* 179 though by a misprint the long *ā* of the *Samhitā* had been put in the place of the short *a* of the Pada.

IV, 5 9 read *gauḥ* (M M vol III, p 46) instead of *góḥ* (Aufr p 281).

IV 15, 2 *yāti*, with the accent on the first syllable is supported by all MSS against *yati* (Aufr p 287). The same applies to *yāti* in IV 29, 2, and to *vārante* in IV, 31 9.

IV 18 11 *amī* without any accent (Aufr p 293), instead of *amī* (M M vol III p 105) is wrong because *amī* is never unaccented.

IV 21, 9 *no* without an accent (Aufr p 296) instead of *no* (M M vol III p 120) is wrong.

IV 26 3 *átithigvam* (Aufr p 300) instead of *atithigvám* (M M vol III p 140) and VI, 47 22 *átithigvasya* (Aufr p 437) instead of *atithigványa* (M M vol III p 776) are wrong for *atithigvá* never occurs again except with the accent on the last syllable. The MSS do not vary. Nor do they vary in the accentuation of *kutsa* hence *kutsám* (Aufr p 300) should be *kutsam* (M M vol III p 139).

IV 36 6 Professor Aufrecht p 391 has altered the accent of *āviṣhuḥ* into *aviṣhuḥ* but the MSS are in favour of *āviṣhuḥ* (M M vol iii p 181)

Again in IV 41 9 the MSS support the reading of *agman* (M M vol iii p 200) while Hillebrandt (p 313) has altered it to *agmān*

IV, 42 9 *idisaḥ*, being preceded by *h* ought to have the accent (Aufrecht p 314 has *idaḥ* without the accent) For the same reason V, 49 3 *avān* (M M vol iii p 342) ought not to have been altered to *avān* (Aufr p 344)

IV 50 4 *vyóman* is a misprint for *vóman*

V 15 5 Professor Aufrecht (p 336) writes *dógham* instead of *dógham* (M M vol iii p 314) This need not have been done intentionally and not by accident as we see from the change of accent But *dógham* though it occurs but once, is supported in this place by all the best MSS and has been accepted by Professor Roth in his Dictionary

V 34 4 *práyato* (Aufr p 351) instead of *práyata* (M M vol iii p 371) is wrong

V 42 9 *visármānam* (Aufr p 358) instead of *v sar mānam* (M M vol iii p 402) is wrong

V 44 4 *parvané* (Aufr p 360) instead of *pravané* (M M vol iii, p 412) is wrong

V, 83 4 *vānti* (Aufr p 369) instead of *vānti* (M M vol iii p 554) is supported by no MSS

V 85 6 *āśīkantiḥ* (Aufr p 391) instead of *īśīkantiḥ* (M M vol iii, p 560) is not supported either by MSS or by grammar, as *īśīk* belongs to the Tudi class On the same grounds *ishayantaḥ*, VI, 16, 27 (M M vol iii, p 638) ought not to have been changed to *ishayantaḥ* (Aufr p 408), nor VI 24 7 *avakarsáyanti* (M M vol iii p 667) into *avakarsayanti* (Aufr p 418)

VI 46 10 read *girvanas* (M M vol iii, p 763) instead of *girvanas* (Aufr p 435)

VI 60 10 *krinoti* (Aufr p 450) instead of *krinoti* (M M vol iii p 839) is wrong

VII 40 4 *aryamā āpaḥ* Aufr vol ii p 37, in the Pada instead of *aryamā āpaḥ* M M vol iii p 81) is wrong

VII 51, 1 adityânâm (Aufr vol II, p 40) instead of adityānām (M M vol IV p 103) is wrong

VII 64 2 iām (Aufr vol II p 50) instead of īām (M M vol IV p 146) is wrong In the same verse gopā in the Prāsa should be changed in my edition to gopā

VII 66, 5 yo (Aufr vol II p 51) instead of ye (M M vol IV p 151) is indeed supported by S 3, but evidently untenable on account of atiprati

VII 72 3 In abudhran Professor Aufrecht has properly altered the wrong spelling abudhnan and as far as the authority of the best MSS is concerned (S 1, S 2 S 3), he is also right in putting a final ñ, although Professor Bollensen prefers the dental n, (Zeitschrift der D M G vol xxII, p 599) The fact is that Vedic MSS use the Anusvāra dot for final nasals before all class letters and leave it to us to interpret that dot according to the letter which follows Before I felt quite certain on this point, I have in several cases retained the dot as given by the MSS, instead of changing it, as I ought to have done according to my system of writing Devanāgarī into the corresponding nasal provided it represents an original r In I 71, 1 S 2, S 3 have the dot in agushran, but S 1 has dental n In IX 87 5, asvigran has the dot i e S 1 has the dot, and nkh dental n joined to kh, S 2 has nk without the dot before the n, S 3 has the dot and the kh In IV 24 6 the spelling of the Sṁhitā āvivenam tāi would leave it doubtful whether we ought to read āvivena tam or āvivenam tām, S 1 and S 3 read āvivenam tār but S 2 has avivenan tām P 2 has āvi-venan tām and P 1 had the same originally though a later hand change it to avi venam tām In IV 25, 3 on the contrary S and S 3 write āvivenam, S 2, āvivenam, P 1 and P avi-venam What is intended is clear enough viz āvivenan in IV, 24 6; āvi-venam in IV 25 3. [In the edition āvivenam has been left in both passages.]

VII, 73, 1 arvinā (Aufr vol II p 56) instead of (M M vol IV, p 176) is wrong On the same page dh

VII 72, 3 should have the accent on the first syllab.

VII, 77 1 In this verse, which has been so oft

cussed (see Kuhn, Beitrage vol iii p 472 Bohtlingk and Roth, Dictionary vol ii p 968 Bollensen Orient und Occident vol ii p 463), all the MSS which I know read *karāya* and not either *karāthai* nor *garāya*

VIII, 2, 29 *kīrīnam* (Aufr vol ii p 84) instead of *kārīnam* (M M vol iv p 308) does not rest on the authority of any MSS, nor is it supported by *Sāyana*

VIII 9 9 Professor Aufrecht has altered the very important form *ākūkyuvīmāhi* (M M vol iv, p 389) to *ākūkyavīmāhi* (vol ii p 98) The question is whether this was done intentionally and on the authority of any MSS My own MSS support the form *ākūkyuvīmāhi*, and I see that Professor Roth accepts this form

VIII, 32, 14 *āyāntāram* (Aufr vol ii, p 129) instead of *āyantāram* (M M vol iv p 567) is wrong

VIII, 47, 15 *dushvāpnyam* (Aufr vol ii p 151) is not so correct as *duṣshvāpnyam* (M M vol iv, p 660) or better, *dushshvapnyam* (*Prātisākhya*, Sutras 255 and 364), though it is perfectly true that the MSS write *dushvapnyam*

[I ought to state that all these errata have been corrected by Professor Aufrecht in his second edition]

In the ninth and tenth *Mandalas* I have not to defend myself, and I need not therefore give a list of the passages where I think that Professor Aufrecht's text is not supported by the best MSS My own edition of these *Mandalas* will soon be published and I need hardly say that where it differs from Professor Aufrecht's text, I am prepared to show that I had the best authorities on my side

Professor Aufrecht writes in the second edition of his Romanised text of the *Rig-veda* (p iv) Um den Herren,

My own mistakes. die diese Druckfehler in majorem gloriam suam mit so grosser Schonung hervor-  
gehoben haben, einen Gegendienst zu erweisen, bemerke ich einige derselben Dieser Gegendienst so gut er gemeint war ist leider nicht sehr bedeutend ausgefallen, auch nicht immer in majorem gloriam Catonis

In I 161, 2, Professor Aufrecht objects to *katuras kṛmotana* I felt doubtful about it, and in the commentary I printed *katurak kṛmotana* In IV 33, 5 the reading



*katus kara* is sanctioned by the authority of the *Pratishākhya Sūtra* 28: 4.

In I, 18: 5 Aufrecht prefers *mathrā*, *Sāyana* Bohtlingk and Roth, and I prefer *mathnā*.

In II 11 10 he has discovered that *gurvit* was meant for *gurvāt*. Whitney still quotes *gūrvit*.

In III, 9 4, he has discovered that *apsu* should be *-psu* but this had been already corrected.

In III, 20, 2 the final *a* of *vaha* ought to be long in the *Samhitā*.

In IV 19 4, instead of *drilhā ni* read *drilhāni*.

In VII, 33 2, instead of *avṛimā* read *vṛimā*.

In VII, 35 13, the Visarga in *devagopāḥ* should be deleted.

In VII, 42 2, the Anusvāra in *yumkshvā* should be deleted.

In VIII 2 30 the *anudāttatara* should be shifted from the ultimate to the penultimate *dadhiré* not *dadhne*.

In VIII, 51 3, *avishyanta* was meant for *arishyantam*.

In VIII, 55, 5, for *na* read *ā*. The MSS vary in both cases.

In IX 108, 7 in *vanakraksha*, the *kra* was printed as *ri*. Professor Aufrecht might have seen it correctly printed in the index. *Sāyana* read *vanarīksha*.

In X, 28, 11, Professor Aufrecht thinks that the Pada should have *godhāḥ* instead of *godha*. I think *godhā* is right in spite of Professor Aufrecht's appeal to the silence of the *Pratishākhya*. The fact is that *godhāḥ* never occurs while *godhā* occurs in the preceding verse and again VIII 69, 9.

After such a flourish of trumpets, we expected more from Professor Aufrecht, still we must learn to be grateful even for small mercies.

Having said so much in vindication of the text of the *Rig veda* as published by me, and in defence of my principles of criticism which seem to me so self evident as hardly to deserve the name of *canones critici*, I feel bound at the same time both to acknowledge some inaccuracies that have occurred in the index at the end of each volume, and to defend some entries in that index which have been challenged without sufficient cause.

It has been supposed that in the index at the end of my fourth volume, the seventeenth verse of the 34th hymn in the seventh *Māṇḍala* has been wrongly assigned to Ahī Budhnya and that one half only of that verse should have been reserved for that deity. I do not deny that we should be justified in deriving that sense from the words of the *Anukramanikā* but I cannot admit that my own interpretation is untenable. As Sāyana does not speak authoritatively on the subject, I followed the authority of Śhaṅkara. This commentator of the *Anukramanikā* says *atra ka abgām ukthair ahim gr̥ṇisha ity ardhako bṛānāmo<sup>a</sup> devasya stutiḥ mā no-hi budhnya ity ardhako hubudhnyānāmo devasva<sup>b</sup>*. Another commentator says *abgām ukthair ardhako-hiḥ uttaro mā no-hir ity ahī budhnyāḥ*. From this we learn that both commentators looked upon the *Dvīpadās* as *ardhako*s or half verses and ascribed the whole of verse 16 to Ahīr abgāḥ the whole of verse 17 to Ahīr budhnyāḥ. It will be seen from an accurate examination of Sāyana's commentary on verse 17 that in the second interpretation of the second half of verse 17, he labours to show that in this portion, too Ahīr budhnyāḥ may be considered as the deity.

It is perfectly right to say that the words of the *Anukramanika*, *abgām aheḥ*, signify that the verse beginning with *abgām* belongs to Ahī. But there was no misprint in my index. It will be seen that Śhaṅkara goes even beyond me, and calls that deity simply *Abga*, leaving out Ahī altogether as understood. I was anxious to show the distinction between *Abgā Ahīḥ* and Ahīr Budhnyāḥ as the deities of the two successive verses, and I did not expect that any reader could possibly misinterpret my entry<sup>c</sup>.

With regard to hymns 91 and 92 of the seventh *Māṇḍala* it is true that in the index I did not mention that certain verses in which two deities are mentioned (91, 2,

<sup>a</sup> I find that Mr Macdonell in his edition of the *Sarvānukramanī* read *ardhako-hināmo*. If this is right part of my argument would fall.

<sup>b</sup> MS. Wilson 379 has *ardhako nāmano daivatasya*, and in the margin *hi Ahīrbudhnya* seems to have been taken as one word.

The editor of the Bombay edition of the text of the *Rigveda* assigns 16 to Ahī, 17 to

4-7, 92, 2) must be considered as addressed not to Vayu alone, but to Vāyu and Indra. It will be seen from Sāyana's introduction to hymn 90 that he too wrongly limits the sentence of the Anukramanikā *aindrvas ka yā dvivaduktāḥ* to the fifth and following verses of hymn 90, and that he never alludes to this proviso again in his introductory remarks to hymn 91 and 92, though of course, he explains the verses in which a dual occurs, as addressed to two deities viz Indra and Vāyu. The same omission whether intentional or unintentional occurs in Shadgurusishya's commentary. The other commentary, however assigns the verses of the three hymns rightly. The subject has evidently been one that excited attention in very early days for in the *Āitareya-brāhmaṇa* V 20, we actually find that the word *vām* which occurs in hymn 90, 1 and which might be taken as a dual though Sāyana explains it as a singular, is changed into *te* <sup>a</sup>.

In hymn VII 104, *rakshohamau* might certainly be added as an epithet of *Indrā-Somau* and Shadgurusishya clearly takes it in that sense. The *Anukramanikā* says *indrāsomā pañikādhikaindrasomam rakshoghnam sâpâbhisâpaprâyam*.

In hymn VIII, 67, it has been supposed that the readings *Samada* and *Sâmada* instead of *Sammada* and *Sâmmada* were due to a misprint. This is not the case. That I was aware of the other spelling of this name, viz *Sammada* and *Sâmmada*, I had shown in my *History of Ancient Sanskrit Literature* (2nd ed) p 39, where I had translated the passage of the *Sâṅkhâya* sūtras in which *Matsya Samada* occurs and had also called attention to the *Āsvalâya* sūtras X, 7 and the *Satapatha brāhmaṇa* XIII 3, 1 1.

The interpunction of Dr Haug's edition (p 128) should be after *te* Shadgurusishya says *ata eva brāhmaṇasūtrayoḥ prauge vayavyatvaya praviṛayā sūṭayo dadhre<sup>b</sup> vām iti dvivākanasthāne ta ity ekavākanapaṭhaḥ kṛtāḥ vām ity uktam<sup>c</sup> kēd aindratvam ka syād iti*. Possibly the same change should be made in *Āsvalâyana's Srauta Sūtras* VIII 11 and it has been made by *Râma Nârâyana Vidyârâtna*. The remark of the commentator however *dadhre ta iti pratyogapâṭhaḥ* looks as if *vām* might have been retained in the text. The MSS I have collated are in favour of *te*.

where the same passage is found. I there spelt the name *Sâmmada* because the majority of the MSS were in favour of that spelling. In the edition of the *Āsvalâyana* sutras which has since been published by Rama Nârâyana Vidyâranya the name is spelt *Sâmada*. My own opinion is that *Sâmmada* is the right spelling but that does not prove that *Sâyana* thought so and unless I deviated from the principles which I had adopted for a critical restoration of *Sâyana*'s text I could not but write *Samada* in our passage. B 1 and B 4 omit *samada* but both give *samadâkhyasya*, Ca gives likewise *samadâkhyasya* and A *semadakhyasya*. This, I believe was meant by the writer for *sammadâkhyasya*, for in the passage from the *Anukramanî* both A and Ca give *sâmmado*. I then consulted the commentary of *Shadgurusishya* and there again the same MS gave twice *sâmmada*, once *sâmada*, which is explained by *samadâkhyamahâminarâgaputra*. A better MS of *Shadgurusishya* MS Wilson 379 gives the readings *sammado*, *sâmmada* and *sammadâkhyasya*. The other commentary gives distinctly *sâmanda*. [I have adopted *sammada* in the new edition.]

In IX, 68 Professor Aufrecht adopts what he considers the bold reading *Vatsapri*. I prefer to be timid and allow *Sâyana* his own reading *Vatsapri* see *Sarvânukramanî*, ed Macdonell pp. 34 146.

It will be seen from these remarks that many things have to be considered before one can form an independent judgment as to the exact view adopted by *Sâyana* in places where he differs from other authorities or as to the exact words in which he clothed his meaning. Such cases occur again and again. Thus in IX, 86, I find that Professor Aufrecht ascribes the first ten verses to the *Akrishṭas*, whereas *Sâyana* calls them *Ākrishṭas*. It is perfectly true that the best MSS of the *Anukramanîkâ* have *Akrishṭa* it is equally true that the name of these *Akrishṭas* is spelt with a short *a* in the *Harivaṃsa*, II, 533, but an editor of *Sâyana*'s work is not to alter the occasional mistakes of that learned commentator and *Sâyana* certainly called these poets *Ākrishṭas*.

Verses 21-30 of the same hymn are ascribed by Professor Aufrecht to the *Prisniyaḥ*. Here again several MSS support that reading and in *Shadgurusishya's* commentary the correction of *prisniyaḥ* into *prisnayaḥ* is made by a later hand. But *Sâyana* clearly took *prisnayaḥ* for a nominative plural of *prisni* and in this case he certainly was right. The Dictionary of Bohtlingk and Roth quotes the *Mahâbharata*, VII 8728 in support of the peculiar reading of *prisniyaḥ*, but the published text gives *prisnayaḥ*. Professor Benfey in his list of poets (*Ind Stud* vol. III, p. 223) gives *prisniyoga* as one word not *prisniyogâ* as stated in the Dictionary of Bohtlingk and Roth but this is evidently meant for two words viz *prisnayo-gâḥ*. However whether *prisniyaḥ* or *prisnayaḥ* be the real name of these poets an editor of *Sâyana* is bound to give that reading of the name which *Sâyana* believed to be the right one i.e. *prisnayaḥ*.\*

Again in the same hymn Professor Aufrecht ascribes verses 31-40 to the *Atris*. We should then have to read *tritiye trayaḥ*. But *Sâyana* read *tritive trayaḥ* and ascribes verses 31-40 to the three companies together of the *Rishis* mentioned before. On this point the MSS admit of no doubt for we read *katurthasya ka dasarkasya âkrishṭâ mâshâ ityâdīdvinâmânas trayo ganâ drashṭārâḥ*. I do not say that the other explanation is wrong, I only say that whether right or wrong *Sâyana* certainly read *trayaḥ* not *atrayaḥ*, and an editor of *Sâyana* has no more right to correct the text supported by the best MSS in the first and second than in the third of these passages all taken from one and the same hymn.

But though I insist so strongly on a strict observance of the rules of diplomatic criticism with regard to the text of the *Rig-veda*, nay even of *Sâyana* I insist equally strongly on the right of independent criticism which ought to begin where diplo-

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Professor Aufrecht in his new edition of the text (1877) adopts the more timid reading *prisnayaḥ*. See also *Bṛhat-Saṃhitâ* transl. by Kern p. 2 *Sikâtâḥ prisnayo garga valakhilyâ marīṇpâḥ bhrīgavo âgirasaḥ kaiva sūkshmaḥ kânye maharshayaḥ*.

matic criticism ends. Considering the startling antiquity which we can claim for every letter and accent of our MSS so far as they are authenticated by the Prâtisâkhyâ to say nothing of the passages of many hymns which are quoted verbatim in the Brâhmanas, the Kalpa sûtras the Nirukta the Brâhaddevatâ, and the Anukramanis I should deem it reckless to alter one single letter or one single accent in an edition of the hymns of the Rig veda. As the text has been handed down to us so it should remain and whatever alterations and corrections we the critical Mlekkhas of the nineteenth century have to propose, should be kept distinct from that time hallowed inheritance. Unlikely as it may sound it is true nevertheless that we, the scholars of the nineteenth century are able to point out mistakes in the text of the Rig-veda which escaped the attention of the most learned among the native scholars of the sixth century B C. No doubt, these scholars, even if they had perceived such mistakes would hardly have ventured to correct the text of their sacred writings. The authors of the Prâtisakhyâ had before their eyes or ears a text ready made of which they registered every peculiarity nay in which they would note and preserve every single irregularity, even though it stood alone amidst hundreds of analogous cases. With us the case is different. Where we see a rule observed in 99 cases, we feel strongly tempted and sometimes justified in altering the 100th case in accordance with what we consider to be a general rule. Yet even then I feel convinced we ought not to do more than place our conjectural readings below the textus receptus of the Veda—a text so ancient and venerable that no scholar of any historical tact or critical taste would venture to foist into it a conjectural reading, however plausible nay however undeniable.

Stâthûh karâ- There can be no clearer case of corruption  
tham in the traditional text of the Rig veda than,  
for instance in I 70, 4 where the Pada text reads

vârdhân yam pûrvîh kshapâh ví-rupâh sthâthûh ka rátham  
râjá pravîtam

All scholars who have touched on this verse, Professors Benfey Bollensen, Roth and others have pointed out that

instead of *ka ratham* the original poet must have said *karātham*. The phrase *sthātu/ /ratham* what stands and moves occurs several times. It is evidently an ancient phrase and hence we can account for the preservation in it of the old termination of the nom sing of neuter in *ri* which here, as in the Greek *μαρ-τυς* or *μαρ τυς*, masc, appears as *ur* or *us*, while in the ordinary Sanskrit we find *ri* only. This nom sing neut in *us*, explains also the common genitives and ablatives *pitu/ mātu/* &c, which stand for *pitur s mātur-s*. This phrase *sthātu/ karatham* occurs

I 58 5 *sthātu/ karatham bhīyate patatrīru/*

What stands and what moves is afraid of Agni

I, 68, 1 *sthātu/ karātham aktūn ví ūvot*

He lighted up what stands and what moves during every night

I, 72, 6 *pasūn ka sthātṛñ karātham ka pāhi*

Protect the cattle, and what stands and moves!

Here it has been proposed to read *sthātu/* instead of *sthātṛñ* and I confess that this emendation is very plausible. One does not see how *pasu* cattle could be called immobilia or fixtures, unless the poet wished to make a distinction between cattle that are kept fastened in stables, and cattle that are allowed to roam about freely in the homestead. This distinction is alluded to for instance in the *Satapatha brāhmaṇa* XI, 8 3 2 *saurya evaisha pasu/ syād iti, tasmād etasminn astamite pasavo badhyante, badhnanty ekān yathāgoṣṭhikam eka upasamāyanti*

I, 70 2 *gārbha/ ka sthātām garbha/ karāthām* (read *sthātṛām* and see Bollensen *Orient und Occident* vol ii, p 462)

He who is within all that stands and all that moves

The word *karātha*, if it occurs by itself, means flock, movable property

III, 31 15 *āt it sakhi-bhya/ karātham sam airat*

He brought together for his friends the flocks

VIII 33 8 *puu trā karātham dadhe*

He bestowed flocks on many people.

X 92, 13 *prā na/ pūshā karātham—avatu*

May Pūshan protect our flock!

Another idiomatic phrase in which *sthātuḥ* occurs is *sthātuḥ gágataḥ* and here *sthātuḥ* is really a genitive

IV, 53 6 *gágataḥ sthātuḥ ubháyasya yáḥ vasi*

He who is lord of both, of what is movable and what is immovable

VI 50 7 *visvasya sthātuḥ gágataḥ ganitrīḥ*

They who created all that stands and moves

VII 60 2 *visvasya sthātuḥ gágataḥ ka gopāḥ.*

The guardians of all that stands and moves Cf X 63, 8

I 159, 3 *sthātuḥ ka satyám gágataḥ ka dharmam pu tráśya páthaḥ padám ádvayávināḥ*

Truly while you uphold all that stands and moves you protect the home of the guileless son Cf II 31, 5

But although I have no doubt that in I, 70 4 the original poet said *sthātuḥ karátham*, I should be loath to suppress the evidence of the mistake and alter the Pada text from *ka rátham* to *karátham*. The very mistake is instructive as showing us the kind of misapprehension to which the collectors of the Vedic text were liable, and enabling us to judge how far the limits of conjectural criticism may safely be extended

A still more extraordinary case of misunderstanding on the part of the original compilers of the Vedic texts,

Uloka. and likewise of the authors of the *Prātisā-khyas*, the *Niruktas* and other Vedic treatises

has been pointed out by Professor Kuhn. In an article of his 'Zur ältesten Geschichte der Indogermanischen Völker' (*Indische Studien* vol 1, p 351), he made the following observation 'The Lithuanian *laukas* Lett *lauks*, Pruss *laukas* all meaning field, agree exactly with the Sk *loka*s world Lat *locus*, Low Germ (in East Frisia and Oldenburg) *louch*, *lôch* village. All these words are to be traced back to the Sk *uru* Gr *eupus* broad wide. The initial *u* is lost as in Goth *rum*s, O H G *rum*i, *rûm*in (Low Germ *rûme*, an open uncultivated field in a forest), and the *r* changed into *l*. In support of this derivation it should be observed that in the Veda *loka* is frequently preceded by the particle *u* which probably was only separated from it by the *Diaskeuastæ*, and that the meaning is



that of open space' Although this derivation has met with little favour I confess that I look upon this remark excepting only the Latin locus\* i e stlocus as one of the most ingenious of this eminent scholar The fact is that this particle u before loka is one of the most puzzling occurrences in the Veda Professor Bollensen says that loka never occurs without a preceding u in the first eight Mandālas and this is perfectly true with the exception of one passage which he has overlooked, VIII, 100 12, dyau/ dehi lokam vāgrāya vi skabhe Dyū' give room for the lightning to step forth' Professor Bollensen (l c p 603) reads vrtrāya instead of vāgrāya, without authority He objects to dyau/ as a vocative, which should be dyaū/, but dyaū/ may be dyó/ a genitive belonging to vāgrāya, in which case we should translate Make room for the lightning of Dyū to step forth!

But what is even more important is the fact that the occurrence of this unaccented u at the beginning of a pāda is against the very rules, or at least runs counter to the very observations which the authors of the Prātisākhya have made on the inadmissibility of an unaccented word in such a place, so that they had to insert a special provision, Prāt 978 exempting the unaccented u from this observation anudāttam tu pādādaṁ novargam vidyate padam, 'no unaccented word is found at the beginning of a pāda except u! Although I have frequently insisted on the fact that such statements of the Prātisakhyā are not to be considered as rules, but simply as more or less general statistical accumulations of facts actually occurring in the Veda I have also pointed out that we are at liberty to found on these collected facts inductive observations which may assume the character of real rules Thus in our case we can well understand why there should be none or at least very few instances where an unaccented word begins a pāda We should not begin a verse with an enclitic particle in any other language either, and as in Sanskrit a verb at the

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On locus see Corssen Krit Beitr p 463 and Aussprache 2nd ed p 810 Corssen does not derive it from a root stā or sthā but identifies it with Goth strik : Engl stroke strecke

beginning of a pada receives ipso facto the accent and as the same applies to vocatives no chance is left for an unaccented word in that place except it be a particle. But the one particle that offends against this general observation is *u* and the very word before which this *u* causes this metrical offence is *loka*. Can any argument be more tempting in favour of admitting an old form *uloka* instead of *u loka*? *Lokam* is preceded by *u* in I 93, 6, II 30, 6, (asmin bhīyāsthe *kṛnutam u lokam* make room for us grant an escape to us in this danger!) IV 17 17 VI 23 3, 7 (with *urum*), 47 8 (*urum naḥ lokam*, or *ulokam*?), 73, 2, VII 20, 2 33 5 (with *urum*), 60 9 (with *urum*), 84, 2 (with *urum*) 99 4 (with *urum*) IX, 92 5 X 13 2, 16 4 (*sukṛtām u lokām*), 30 7 104 10 180 3 (with *urum*) *Loké* is preceded by *u* in III 29 8, V 1, 6, *loka kṛt*, IX 86 21, X 133 1. In all remaining passages *u loka* is found at the beginning of a pada *lokaḥ* III 37 11, *lokām* III 2 9 (*u lokam u dvé (iti) úpa gāmīm iyatuḥ*) V 4 11 *loka kṛtnum* VIII, 15, 4, IX, 2 8. The only passages in which *loka* occurs without being preceded by *u* are *lokām* VI 47 8 (see above) VIII 100 12, X 14 9 85, 20 (*amṛtasya*), *lokāḥ* IX 113, 9 *lokān*, X 90 14, *loké*, IX 113 7<sup>1</sup>, X, 85, 24.

It should be remembered that in the Gāthās the *u* of words beginning with *urv* does not count metrically (Hubschmann, Ein Zoroastrisches Lied p 37), and that in Pāli also *uru* must be treated as monosyllabic, in such passages as Mahāv, p 2 line 5. The same applies to passages in the Rīg veda, such as I 138 3 VII 39 3, where the metre requires *uru* to be treated as one syllable. In IX 96, 15, the original reading may have been *urur iva* instead of *uru-iva*.

Considering all this, I feel as convinced as it is possible to be in such matters that in all the passages where *u lokā* occurs and where it means *space carrière ouverte* free dom we ought to read *ulokā* but in spite of this I could never bring myself to insert this word of which neither the authors of the Brāhmaṇas nor the writers of the Prātisākhya or even later grammarians had any idea, into the text. On

the contrary I should here too consider it most useful to leave the traditional reading and to add the corrections in the margin in order that, if these conjectural emendations are in time considered as beyond the reach of doubt they may be used as evidence in support of conjectures which without such evidence might seem intolerable in the eyes of timid critics

There remains one difficulty about this hypothetical word *uloka* which it is but fair to mention. If it is derived from *uru*, or, as Professor Bollensen suggests from *urva* or *irvak* the change of *va* into *o* would require further support. Neither *maghon* for *maghavan* nor *duroṇa* for *dura vṛṇa* are strictly analogous cases because in each we have an *a* preceding the *va* or *u*. Strictly speaking *uroka* presupposes *uravaka* as *ślōka* presupposes *śravaka*, or *ōka* house *avaka* (from *av* not from *uē*). It should also be mentioned that a compound such as RV X 128 2, *urulokam* (scil. *antari-ksham*) is strange and shows how completely the origin of *loka* was forgotten at the time when the hymns of the tenth *Mandala* were composed. But all this does not persuade us to accept Ascoli's conjecture (*Lezioni di Fonologia Comparata*, p. 235), that as *uloga* (but not *uloka*) is a regular Tamil form of *loka*, *uloka* in the Veda might be due to a reaction of the aboriginal dialects on the Vedic Sanskrit. We want far more evidence before admitting such a reaction during the Vedic period.

The most powerful instrument that has hitherto been applied to the emendation of Vedic texts is the metre

Metrical criticism      Metre means measure and uniform measure and hence its importance for critical purposes as second only to that of grammar. If our knowledge of the metrical system of the Vedic poets rests on a sound basis any deviations from the general rule are rightly objected to and if by a slight alteration they can be removed and the metre be restored, we naturally feel inclined to adopt such emendations. Two safeguards, however, are needed in this kind of conjectural criticism. We ought to be quite certain that the anomaly is impossible and we ought to be able to explain to a certain extent

how the deviation from the original correct text could have occurred. As this subject has of late years received considerable attention and as emendations of the Vedic texts supported by metrical arguments have been carried on on a very large scale it becomes absolutely necessary to re-examine the grounds on which these emendations are supposed to rest. There are in fact but few hymns in which some verses or some words have not been challenged for metrical reasons and I feel bound therefore, at the very beginning of my translation of the Rîg-veda to express my own opinion on this subject and to give my reasons why in so many cases I allow metrical anomalies to remain which by some of the most learned and ingenious among Vedic scholars would be pronounced intolerable.

Even if the theory of the ancient metres had not been so carefully worked out by the authors of the *Pratisâkhya*s and the *Anukramanî*s an independent study of the Veda would have enabled us to discover the general rules by which the Vedic poets were guided in the composition of their works. Nor would it have been difficult to show how constantly these general principles are violated by the introduction of phonetic changes which in the later Sanskrit are called the euphonic changes of *Sandhi* and according to which final vowels must be joined with initial vowels and final consonants adapted to initial consonants, until at last each sentence becomes a continuous chain of closely linked syllables.

It is far easier as I remarked before, to discover the original and natural rhythm of the Vedic hymns by reading them in the *Pada* than in the *Saṃhitâ* text and after some practice our ear becomes sufficiently schooled to tell us at once how each line ought to be pronounced. We find, on the one hand, that the rules of *Sandhi*, instead of being generally binding were treated by the Vedic poets as poetical licences only, and on the other, that a greater freedom of pronunciation was allowed even in the body of words than would be tolerated in the later Sanskrit. If a syllable was wanted to complete the metre, a semivowel might be pronounced as a vowel many a long vowel might

be protracted so as to count for two syllables, and short vowels might be inserted between certain consonants of which no trace exists in the ordinary Sanskrit. If on the contrary there were too many syllables then the rules of Sandhi were observed, or two short syllables contracted by rapid pronunciation into one. Nay in a few cases a final *m* or *s*, it seems, was omitted. It would be a mistake to suppose that the authors of the *Prātisākhya*s were not aware of this freedom allowed or required in the pronunciation of the Vedic hymns. Though they abstained from introducing into the text changes of pronunciation which even we ourselves would never tolerate if inserted in the texts of Homer and Plautus in the Pāli verses of Buddha or even in modern English poetry the authors of the *Prātisākhya* were clearly aware that in many places one syllable had to be pronounced as two or two as one. They were clearly aware that certain vowels, generally considered as long, had to be pronounced as short and that in order to satisfy the demands of the metre certain changes of pronunciation were indispensable. They knew all this but they did not change the text. And this shows that the text, as they describe it, enjoyed even in their time a high authority that they did not make it, but that such as it is with all its incongruities, it had been made before their time. In many cases no doubt certain syllables in the hymns of the Veda had been actually lengthened or shortened in the *Samhitā* text in accordance with the metre in which they are composed. But this was done by the poets themselves or at all events it was not done by the authors of the *Prātisākhya*. They simply register such changes but they do not enjoin them and in this we too should follow their example. It is therefore, a point of some importance in the critical restoration and proper pronunciation of Vedic texts that in the rules which we have to follow in order to satisfy the demands of the metre we should carefully distinguish between what is sanctioned by ancient authority and what is the result of our own observations. This I shall now proceed to do.

First, then, the authors of the *Prātisākhya* distinctly admit

that, in order to uphold the rules they have themselves laid down certain syllables are to be pronounced as two syllables

vyūha We read in Sūtra 527 'In a deficient pāda the right number is to be provided for by protraction of semivowels (which were originally vowels) and of contracted vowels (which were originally two independent vowels) It is only by this process that the short syllable which has been lengthened in the Samhitā viz the sixth, or the eighth or the tenth can be shown to have occupied and to occupy that place where alone according to a former rule, a short syllable is liable to be lengthened Thus we read

I 161 II ūdvātsvāsmā ākr̥ṇōtānā trīnam

This would seem to be a verse of eleven syllables in which the ninth syllable na has been lengthened This, however is against the system of the Prātisākhya But if we protract the semivowel v in udvatsv and change it back into a which it was originally then we gain one syllable the whole verse has twelve syllables na occupies the tenth place, and it now belongs to that class of cases which is included in a former Sūtra 523

The same applies to X 103 13, where we read

pretā gāyātā nārāḥ

This is a verse of seven syllables, in which the fifth syllable is lengthened without any authority Let us protract pretā by bringing it back to its original component elements pra itā and we get a verse of eight syllables, the sixth syllable now falls under the general observation, and is lengthened in the Samhitā accordingly

The same rules are repeated in a later portion of the Prātisākhya Here rules had been given as to the number of syllables of which certain metres consist, and it is added (Sūtras 972, 973) that where that number is deficient, it should be completed by protracting contracted vowels and by separating consonantal groups in which semivowels (originally vowels) occur, by means of their corresponding vowel

The rules in both places are given in almost identically

the same words, and the only difference between the two passages is this that, according to the former, semivowels are simply changed back into their vowels while according to the latter the semivowel remains but is separated from the preceding consonant by its corresponding vowel

These rules therefore show clearly that the authors of the *Prâtisâkhya* though they would have shrunk from altering one single letter of the authorised *Samhitâ* recognised the fact that where two vowels had been contracted into one they might yet be pronounced as two and where a vowel before another vowel had been changed into a semivowel it might either be pronounced as a vowel, or as a semivowel preceded by its corresponding vowel. More than these two modifications, however, the *Prâtisâkhya* does not allow or at least, does not distinctly sanction. The commentator indeed tries to show that by the wording of the *Sûtras* in both places a third modification is sanctioned viz the vocalisation in the body of a word of semivowels which do not owe their origin to an original vowel. But in both places this interpretation is purely artificial. Some such rule ought to have been given but it was not given by the authors of the *Prâtisâkhya*. It ought to have been given for it is only by observing such a rule that in I 61, 12 *gôr nã pãrva vî radâ tîrãśã*, we get a verse of eleven syllables, and thus secure for *dâ* in *radâ* the eighth place where alone the short *a* could be lengthened. Yet we look in vain for a rule sanctioning the change of semivowels into vowels except where the semivowels can rightly be called *kshaipra varna* (*Sûtra* 974) i.e. semivowels that were originally vowels. The independent (*svabhavika*) semivowels as *e g* the *v* in *parva* are not included, and to suppose that in *Sûtra* 527 these semivowels were indicated by *varna* is impossible particularly if we compare the similar wording of *Sûtra* 974<sup>a</sup>

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It will be seen from my edition of the *Prâtisâkhya* particularly from the extracts from *Uvãta* given after *Sûtra* 974 that the idea of making two syllables out of *go* never entered *Uvãta*'s mind. M. Regnier was right. Professor Kuhn (*Beitrage* vol. IV p. 18, 1) was wrong. *Uvãta* no doubt wishes to show that original (*svabhavika*) semivowels are liable to *vyûha* or at least

We look in vain too in the Prātisakhyā for another rule according to which long vowels even if they do not owe their origin to the coalescence of two vowels, are liable to be protracted. However this rule too though never distinctly sanctioned is observed in the Prātisakhyā for unless its author observed it he could not have obtained in the verses quoted by the Prātisakhyā the number of syllables which he ascribes to them. According to Sūtra 937 the verse RV X 134 1 is a Mahāpankti and consists of six pādas of eight syllables each. In order to obtain that number we must read

s̄mr̄gām karshā́nam

We may therefore say that without allowing any actual change in the received text of the Śr̄ḡhita the Prātisakhyā distinctly allows a lengthened pronunciation of certain syllables which in the Pāda text form two syllables and we may add that by implication, it allows the same even in cases where the Pāda text also gives but one instead of two syllables. Having this authority in our favour I do not think that we use too much liberty if we extend this modified pronunciation recognised in so many cases by the ancient scholars of India themselves to other cases where it seems to us required as well, in order to satisfy the metrical rules of the Veda.

Secondly I believe it can be proved that it not the authors of the Prātisakhyā those at least who constituted the Vedic text which was current in the ancient schools and which we now have before us were fully aware that certain long vowels and diphthongs could be used as short. The authors of the Prātisakhyā remark that certain changes which can take place before a short syllable only, take place likewise before the word *no* although the vowel of this *'no* is by them supposed to be long. After having stated in Sūtra 523 that the eighth syllable of hendecasyllabics and dodecasyllabics, if short, is lengthened provided a short syllable

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to vyāvāya but though this is true in fact Uvāṇa does not succeed in his pt to prove that the rules of the — ya sanction it.



follows they remark that for this purpose *naḥ* or *no* is treated as a short syllable

X, 59 4 *dyū bhīḥ hītāḥ gāṛimā śū naḥ āstū*, (*Samh* *sū nō āstū*)

Again, in stating that the tenth syllable of hendecasyllabics and dodecasyllabics if short is lengthened provided a short syllable follows the same exception is understood to be made in favour of *naḥ* or *no* as a short syllable

VII 48 4 *nū devāsāḥ varivāḥ kīrtānā nāḥ* (*Samh* *kārtānā nō, bhūta nō, &c*)

With regard to *e* being shortened before a short *a* where according to rule the *a* should be elided we actually find that the *Samhitā* gives *a* instead of *e* in RV VIII, 72, 5 *vēti stótave ambyām Samh vēti stótava ambyām* (*Prātis* 177 5)

I do not ascribe very much weight to the authority which we may derive from these observations with regard to our own treatment of the diphthongs *e* and *o* as either long or short in the Veda, yet in answer to those who are incredulous as to the fact that the vowels *e* and *o* could ever be short in Sanskrit, an appeal to the authority of those who constituted our text and in constituting it clearly treated *o* as a short vowel may not be without weight. We may also appeal to the fact that in Pāli and Prākṛit every final *o* and *e* can be treated as either long or short<sup>a</sup>. Starting from this we may certainly extend this observation as it has been extended by Professor Kuhn, but we must not extend it too far. It is quite clear that in the same verse *e* and *o* can be used both as long and short. I give the *Samhitā* text

I 84 17 *ka īshate | tugyate kō bibhāyā*  
*ko mamśate | santam indrām kō ānti*  
*kas tokāya | ka ibhayotā rāyē*  
*adhī bravat | tanve kō gānāyā*

See Lassen, *Inst Linguae Praeriticae* pp 145 147 151 Cowell Vararūti Introduction p xvii Kedārabhaṭṭa says Pāṇinir bhagavān prakṛitalakṣhaṇam api vakti saṁskṛitād anyat, dīrghakṣharam ka kutraḥid ekām matrām upaṭīti Secundum d Alwisum commentator docet sermonem esse de litteris Sanscriticis & c & Cf Phabel De G

But although there can be no doubt that e and o when final or at the end of the first member of a compound may be treated in the Veda as anceps there is no evidence I believe to show that the same licence applies to a medial or initial e or o In IV, 45, 5 we must scan

usrâh̐ garante pīti vastōh̐ āsvinā

ending the verse with an epitritus tertius instead of the usual dijambus<sup>a</sup>

Thirdly the fact that the initial short a if following upon a word ending in o or e is frequently not to be elided is clearly recognised by the authors of the Prātisākhya (see p xlviii) Nay, that they wished it to be pronounced even in passages where, in accordance with the requirements of the Prātisākhya it had to disappear in the Saṃhitā text we may conclude from Sūtra 978 It is there stated that no pāda should ever begin with a word that has no accent The exceptions to this rule are few and they are discussed in Sūtras 978-987 But if the initial a were not pronounced in I, 1, 9 sâh̐ naḥ̐ pitā-iva sunāve āgne su upāyanāh̐ bhava, the second pāda would begin with gne a word which after the elision of the initial a would be a word without an accent<sup>b</sup>

Fourthly the fact that other long vowels, besides e and o may under certain circumstances be used as short in the Veda, is not merely a modern theory, but rests on no less an authority than Pāṇini himself

See Professor Weber's pertinent remarks in Kuhn's Beiträge vol iii p 394 I do not think that in the verses adduced by Professor Kuhn in which final o is considered by him as an iambus or trochee this scanning is inevitable Thus we may scan the Saṃhitā text

I 88 2 rukmō na̐ kītraḥ̐ svadhītīvān

I 141 8 rathō na̐ yātāḥ̐ śikvābhiḥ̐ krīto

I 174, 3 sīmhō na̐ damē apamsi vastōh̐

VI 24, 3 akshō na̐ kākryōḥ̐ sūra brīhan

X 3 1 ino rāgāna aratīḥ̐ samiddho

This leaves but one of Professor Kuhn's examples (Beiträge vol iv p 192) unexplained I, 191 1 kaṅkato na kaṅkato where iva for na would remove the difficulty

<sup>b</sup> This subject, the shortness of e and o in the Veda has been admirably treated by Mr Maurice Bloomfield Final as before Sonants Baltimore 1882 Reprint ed from the J of Philology vol iii, No. 1

Pāṇini says VI 1, 127, that *i u rī* (see RV Bh IV, 1 12) at the end of a pada (but not in a compound<sup>a</sup>) may remain unchanged if a different vowel follows, and that if long they may be shortened. He ascribes this rule or, more correctly the first portion of it only to Śākalya Prātisākhya 155 seq<sup>b</sup>. Thus *kakrī atra* may become *kakrī atra* or *kakry atra*. *Madhu atra* may become *madhū atra* or *madhv atra*. In VI, 1, 128 Pāṇini adds that a *i u rī* may remain unchanged before *rī* and if long may be shortened, and this again according to the teaching of Śākalya 1 e Prātisākhya 136. Hence *brahmā rīshī* becomes *brahmā rīshī* or *brahmarshī*, *kumārī rīsyā* becomes *kumārī rīsyā* or *kumāry rīsyā*. This rule enables us to explain a number of passages in which the Samhitā text either changes the final long vowel into a semivowel, or leaves it unchanged, when the vowel is a pragrahya vowel. To the first class belong such passages as I 163 12 IV 38 10 *vāgī arvā Samh vāgyarvā* VI 7 3 *vāgī agne Samh vāgyāgne* VI 20 13 *pakthī arkai* Samh *pakthyārkaī* IV 22 4, *sushmī ā gō* Samh *sushmyā gō*. In these passages *ī* is the termination of a nom. masc. of a stem ending in *i*. Secondly IV, 24, 8 *pātnī ākēha*, Samh *pātnyākēha* IV 34 1 *devī āhnām Samh devyahnām* V 75 4, *vānikī ā-hitā*, Samh *vānikyāhitā*, VI 61 4 *avitrī avatu Samh avitryāvatu*. In these passages the *ī* is the termination of feminines. In X 15 4, *ūtī arvāk Samh ūtyārvāk* the final *ī* of the instrumental *ūtī* ought not to have been changed into a semivowel for though not followed by *iti* it is to be treated as pragrahya (Prātis 163 5). It is however

There are certain compounds in which according to Professor Kuhn two vowels have been contracted into one short vowel. This is certainly the opinion of Hindu grammarians also of the compiler of the Pada text. But most of them would admit of another explanation. Thus *dhanvarṇasa* which is divided into *dhānva arṇasa* may be *dhānu arṇasa* (RV V 45 2) *Dhanarṇam* divided into *dhana arṇam* may have been *dhāna rṇam* (RV X 46 5) *Satārṇasam* (RV VII 100 3) may be taken as *sata rṇa* instead of *satā arṇasam*.

<sup>a</sup> In the Prātisākhya the rule which allows vowel before vowel to remain unchanged is restricted to special passages and in some of them the two vowels are *sa*— cf Sūtra 63

mentioned as an exception in Sutra 174, 9 The same applies to II 3, 4 *védî iti asyām Samh védyasyām* The *pragr̥hya* ı ought not to have been changed into a semi vowel but the fact that it had been changed irregularly was again duly registered in Sutra 174 5 These two *pragr̥hya* ı therefore, which have really to be pronounced short were irregularly changed in the *Samhitā* into the semivowel and as this semivowel like all semivowels, may take *vyavaya*, the same object was attained as if it had been written by a short vowel With regard to *pragr̥hya ū*, no such indication is given by the *Samhitā* text but in such passages as I 46 13 *sambhū iti sam bhū ā gatam Samh sambhū ā gatam* V 43 4 *bāhū iti ādrim Samh. bahū adrim* the *pragr̥hya u* of the dual can be used as short like the *ū* of *madhū atra* given as an example by the commentators of *Pāṇini*

To Professor Kuhn I believe, belongs the merit of having extended this rule to final *ā* That the *a* of the dual may become short was mentioned in the *Prātisākhya Sūtra* 309, though in none of the passages there mentioned is there any metrical necessity for this shortening (see p 111) This being the case it is impossible to deny that where this *a* is followed by a vowel and where *Sandhi* between the two vowels is impossible the final *a* may be treated as short Whether it must be so treated depends on the view which we take of the Vedic metres and will have to be discussed hereafter I agree with Professor Kuhn when he scans

VI 63 1 *kṵā tyā vālgū pūrū-hūtā ādyā*, (*Samh puru-hūtādyā*), and not *kṵā tyā vālgū pūrūhūtādyā* although we might quote other verses as ending with an epitritus primus

IV, 3, 13 *mā vēsāyā prā mīnātāḥ mā āpēḥ* (*Samh māpēḥ*) although the dispondeus is possible

I 77 1 *kāthā dāsemā āgnāyē kā āsmai* (*Samh kāsmai*)

VI 24, 5 *āryāḥ vāsāyā pāri etā āstī*

Even in a compound like *tvā ūta*, I should shorten the first vowel e.g.

X 148, 1 *tmanā tanā sanūyāmā tvā ūtāḥ*,

although the passage is not mentioned by the *Prātisākhya*

among those where a short final vowel in the eighth place is not lengthened when a short syllable follows<sup>a</sup>

But when we come to the second pāda of a Gāyatrī and find there a long ā and that long ā not followed by a vowel I cannot agree with Professor Kuhn that the long ā even under such circumstances ought to be shortened. We may scan

V, 5, 7 vātasyā pātman ītā dāivyā hotārā mānushā

The same choriambic ending occurs even in the last pāda of a Gāyatrī and is perfectly free from objection at the end of the other pādas

So, again we may admit the shortening of au to o in sāno avye and sāno avyaye, as quoted in the Prātisākhya 174 and 177 but this would not justify the shortening of au to av in Anushūbh verses such as

V, 86, 5 mārtyā devāu ādabhā,  
āmsā-ivā devāu ārvātē

while, with regard to the Trishūbh and Gagatī verses our views on these metres must naturally depend on the difficulties we meet with in carrying them out systematically

There is no reason for shortening ā in

V, 5, 10 devārām guhyā nāmāni

It is the second pāda of a Gāyatrī here and we shall see that, even in the third pāda, four long syllables occur again and again

For the same reason I cannot follow Dr Kuhn in a number of other passages where for the sake of the metre he proposes to change a long ā into a short one. Such passages are in the Pīḍa text

VI 46 11 didyāvā tigmā mūrdhānā not mūrdhānā

I, 15 6 rītunā yagñam āsāthe not āsāthe

V, 66, 2 sāmyak āsuryam āsātē not āsātē

V, 67, 1 vārshisham kshātrām āsāthe not āsāthe See

Beitrage, vol. III, p. 122

I 46, 6 tām āsmē rāsāthām īshām, not rāsāthām īshām

<sup>a</sup> I see that Professor Kuhn, vol. IV p. 186 has anticipated this observation in *eshāu*, to be read *ā ishāu*

IV 32 23 bābhṛū yā nēshū sobhētē not sobhētē

IV 40 3 ūtā priyām mādhnē yūṅgāthām rāthām not  
yūṅgāthām rāthām

V 74 3 kām ākḥā yūṅgāthē rāthām not yūṅgāthē  
rāthām

IV 55 1 dyāvābhūmī (iti) āditē trāsīthām nāḥ not tīā  
sīthām nāḥ

V 41, 1 rītasyā vā sādāsī trāsīthām nāḥ, not trāsīthām  
nāḥ

I must enter the same protest against shortening of<sup>1</sup> or  
long vowels in the following verses which Professor Kuhn  
proposes to make metrically correct by this remedy

I 42 6 hīranyāvāsimāt tāmā not vāsimāt tāmā

Here the short syllable of *ganasri* bhiḥ in V 60 8 cannot  
be quoted as a precedent, for the *i* in *ganasri* walking in  
companies was never long and could therefore not be  
shortened. Still less can we quote *nari bhyaḥ* as an  
instance of a long *i* being shortened for *nāri bhyaḥ* is  
derived from *nariḥ* not from *naiḥ* and occurs with a short  
*i* even when the metre requires a long syllable I 43 6  
*nri bhyaḥ nāri bhyāḥ gīvē*. The fact is, that in the Rīg  
veda the forms *nariḥ* and *nari bhyaḥ* never occur but  
always *nāriḥ* *nari bhyaḥ* while from *vāsi* we never find  
any forms with short *i* but always *vāsiḥ*, *vāsi bhiḥ*.

Nor is there any justification for change in I 25, 16  
*gāvāḥ nā gāvātīḥ ānū* the second pāda of a Gayatrī. Nor  
in V, 56 3 *rīkshāḥ nā vāḥ mārūtāḥ śim vān āmaḥ*. In  
most of the passages mentioned by Professor Kuhn on  
p 122, this peculiarity may be observed that the eighth  
syllable is short or at all events may be short, when the  
ninth is long

VI 44 21 *vrīshnē tē indūḥ vrīshābī ā pīpāyā*

I, 73, 1 *syōnā śiḥ ātīthīḥ nā prīnānāḥ*

VII, 13 1 *bhārē haviḥ nā bārhiṣi prīnānāḥ*

II 28 7 *ēnāḥ krīnvāntām āsūrā bhrīnānti*

Before however we can settle the question whether in

these and other places certain vowels should be pronounced as either long or short, we must settle the more general

Metre and Grammar question what authority we have for requiring a long or a short syllable in certain places of the Vedic metres

If we declare ourselves free from all authority either grammatical or metrical we may either sacrifice all grammar to metre or all metre to grammar. We may introduce the strictest rules of metre, determining the length or shortness of every syllable, and then ignore all rules of grammar and quantity treat short syllables as long or long ones as short and thus secure the triumph of metre. Or we may allow great latitude in Vedic metres particularly in certain pādas and thus retain all the rules of grammar which determine the quantity of syllables. It may be said even that the result would really be the same in either case and that the policy of thorough might perhaps prove most useful in the end. It may be so hereafter but in the present state of Vedic scholarship it seems more expedient to be guided by native tradition, and to study the compromise which the ancient students of the Veda have tried to effect between grammar on one side and metre on the other.

Now it has generally been supposed that the Prātisākhya teaches that there must be a long syllable in the eighth or tenth place of Traishṭubha and Gāgata and in the sixth place of Anuṣṭubha pādas. This is not the case. The Prātisākhya no doubt says that a short final vowel, but not any short syllable, occupying the eighth or tenth place in a Traishṭubha and Gāgata pada or the sixth place in a Gayatra pada is lengthened, but it never says that it must be lengthened. on the contrary, it gives a number of cases where it is not so lengthened. But, what is even more important the Prātisākhya distinctly adds a proviso which shows that the ancient critics of the Veda did not consider the trochee as the only possible foot for the sixth and seventh syllables of Gāyatra or for the eighth and ninth, or tenth and eleventh syllables of Traishṭubha and Gāgata pādas. They distinctly admit that the seventh and the

ninth and the eleventh syllables in such pādas may be long and that in that case the preceding short vowel is not lengthened. We thus get the iambus in the very place which is generally occupied by the trochee. According to the Prātisākhya, the general scheme for the Gayatrī would be not only

+ + + + | + <sup>6</sup> - <sup>7</sup> +,

but also

+ + + + | + <sup>6</sup> - +

and for the Traishūbha and Gāgata not only

+ + + + | + + + - | <sup>8</sup> <sup>9</sup> + + (+),

but also

+ + + + | + + + <sup>8</sup> <sup>9</sup> - + + (+)

And again, for the same pādas not only

+ + + + | + + + + | <sup>10 11</sup> + - <sup>10 11</sup> (+)

but also

+ + + + | + + + + | <sup>10 11</sup> + - <sup>10 11</sup> (+)

Before appealing, however to the Prātisākhya for the establishment of such a rule as that the sixth syllable of Anushūbha and the eighth or tenth syllable of Traishūbha and Gāgata pādas must be lengthened provided a short syllable follows it is indispensable that we should have a clear appreciation of the real character of the Prātisākhya. If we carefully follow the thread which runs through these books we shall soon perceive that even with the proviso that a short syllable follows the Prātisākhya never teaches that certain final vowels must be lengthened. The object of the Prātisākhya, as I pointed out on a former occasion is to register all the facts which possess a phonetic interest. In doing this all kinds of plans are adopted in order to bring as large a number of cases as possible under general categories. These categories are purely technical and external and they never assume with the authors of the Prātisākhya, the character of general rules. Let us now after these preliminary remarks, return to the Sūtras 523 to 535 which we<sup>1</sup> before. The Prātisākhya simply says that certain syllables which are short in the



Pada if occupying a certain place in a verse, are lengthened in the Samhitâ, provided a short syllable follows. This looks no doubt like a general rule which should be carried out under all circumstances. But this idea never entered the minds of the authors of the Pratisakhya. They only give this rule as the most convenient way of registering the lengthening of certain syllables which have actually been lengthened in the text of the Samhitâ while they remain short in the Pada and after having done this they proceed to give a number of verses where the same rule might be supposed to apply, but where in the text of the Samhitâ the short syllable has not been lengthened. After having given a long string of words which are short in the Pada and long in the Samhitâ and where no intelligible reason of their lengthening can be given at least not by the authors of the Pratisakhya the Prâtisakhya adds in Sûtra 523. The final vowel of the eighth syllable is lengthened in padas of eleven and twelve syllables provided a syllable follows which is short in the Samhitâ. As instances the commentator gives (Samhitâ text)

I, 32, 4 tâdītnā sātṛum ná kīlā vivitsē

I 94, 1 āgnē sakhye mā rishāmā vāyām tavā

Then follows another rule (Sûtra 525) that The final vowel of the tenth syllable in padas of eleven and twelve syllables is lengthened provided a syllable follows which is short in the Samhitâ. As instances the commentator gives

III, 54 22 āhā vīsvā sūmānā dīdihī nāh

II 34 9 āvā rūdrā āśāsō hantānā vādha

Lastly a rule is given (Sutra 526) that 'The final vowel of the sixth syllable is lengthened in a pada of eight syllables provided a syllable follows which is short

I 5 10 īsanō yāvāyā vādham

If the seventh syllable is long no change takes place

IX 67 30 ā pavāsvā devā sōmā.

While we ourselves should look upon these rules as

founded in the very nature of the metre, which no doubt, to a certain extent they are the authors of the *Prātisākhya* use them simply as convenient nets for catching as many cases as possible of lengthened syllables actually occurring in the text of the *Saṃhitā*. For this purpose and in order to avoid giving a number of special rules they add in this place an observation very important to us as throwing light on the real pronunciation of the Vedic hymns at the time when our *Saṃhitā* text was finally settled but with them again a mere expedient for enlarging the preceding rules and thus catching more cases of lengthening at one haul. They say in *Sūtra* 527 that in order to get the right number of syllables in such verses we must pronounce sometimes one syllable as two. Thus only can the lengthened syllable be got into one of the places required by the preceding *Sūtra* viz the sixth the eighth, or the tenth place and thus only can a large number of lengthened syllables be comprehended under the same general rule of the *Prātisākhya*. In all this we ourselves can easily recognise a principle which guided the compilers of the *Saṃhitā* text or the very authors of the hymns in lengthening syllables which in the *Pada* text are short and which were liable to be lengthened because they occupied certain places on which the stress of the metre would naturally fall. We also see quite clearly that these compilers or those whose pronunciation they tried to perpetuate must have pronounced certain syllables as two syllables, and we naturally consider that we have a right to try the same expedient in other cases where to us though not to them the metre seems deficient and where it could be rendered perfect by pronouncing one syllable as two. Such thoughts however never entered the minds of the authors of the *Prātisākhya*s who are satisfied with explaining what is according to the authority of the *Saṃhitā* and who never attempt to say what ought to be, even against the authority of the *Saṃhitā*. While in some cases they have ears to hear and to appreciate the natural flow of the poetical language of the *Rishis* they seem at other times as deaf as the adder to the voice of the charmer.

A general rule therefore in our sense of the word, that the eighth syllable in hendecasyllabics and dodecasyllabics the tenth syllable in hendecasyllabics and dodecasyllabics and the sixth syllable in octosyllabics should be lengthened rests in no sense on the authority of ancient grammarians. Even as a mere observation they restrict it by the condition that the next syllable must be short in order to provoke the lengthening of the preceding syllable thereby sanctioning of course many exceptions and they then proceed to quote a number of cases where in spite of all, the short syllable remains short<sup>a</sup>. In some of these quotations they are no doubt wrong but in most of them their statement cannot be disputed.

As to the eighth syllable being short in hendecasyllabics and dodecasyllabics, they quote such verses as

VI 66 4 āntār (īti) sātāh āvādyāni pūnānāh

Thus we see that in VI 44 9 vārshiyāh vāyāh krīṇūhī sātibhīh hi remains short while in VI 25 3 gāhī vrīshnyāni krīṇūhī pārākāh it is lengthened in the Samhitā the only difference being that in the second passage the accent is on hī

As to the tenth syllable being short in a dodecasyllabic they quote

II 27 14 ādītē mitrā vārūnā ūtā mṛīā

As to the tenth syllable being short in a hendecasyllabic, they quote

II 20 1 vāyām tē vāyāh īndrā viddhī sū nāh

As to the sixth syllable being short in an octosyllabic they quote

VIII 23 26 māhāh vīsvān ābhi sātāh

A large number of similar exceptions are collected from

<sup>a</sup> Wo die achtsilbigen Reihen mit herbeigezogen sind, ist es in der Regel bei solchen Liedern geschehen, die im Ganzen von der regelmässigen Form weniger abweichen und für solche Fälle wo auch das Prātisakhyā die Länge der sechsten Silbe in achtsilbigen Reihen vorschreibt nämlich wo die siebente von Natur kurz ist. Die achtsilbigen Reihen bedürfen einer erneuten Durchforschung, da es mehrfach schwer fällt, den Samhitatext mit der Vorschrift der Prātisakhyā in Übereinstimmung zu bringen. Kuhn Beiträge vol III p 450 and still more strongly p 458

528 3 to 534 94 and this does not include any cases where the ninth the eleventh or the seventh syllable is long instead of being short while it does include cases where the eighth syllable is long though the ninth is not short or at least is not short according to the views of the collectors of these passages See Sûtra 522 6

Besides the cases mentioned by the Pratisâkhyâ itself where a short syllable though occupying a place which would seem to require lengthening remains short there are many others which the Pratisâkhyâ does not mention because, from its point of view there was no necessity for doing so The Pratisâkhyâ has been blamed<sup>a</sup> for omitting such cases as I 93 6 *urum yagñâya kakrathur u lokam* or I 96 1 *devâ agnim dhâtavan dravimodâm* But though occupying the eighth place and though followed by a short syllable these syllables could never fall under the general observation of the Pratisâkhyâ, because that general observation refers to final vowels only but not to short syllables in general Similar cases are I 107 1<sup>a</sup>, 122, 9 130 10, 152 6, 154, 1, 158 5<sup>a</sup>, 163 2, 167 10<sup>a</sup>, 171 4, 173 6, 179, 1<sup>a</sup> 182 8<sup>a</sup>, 186 6 &c

If therefore we say that happen what may, these metrical rules must be observed and the text of the Veda altered in order to satisfy the requirements of these rules we ought to know at all events that we do this on our own responsibility, and that we cannot shield ourselves behind the authority of Saunaka or Kâtyâyana Now it is well known that Professor Kuhn<sup>b</sup> has laid down the rule that the Traishubha pâdas must end in a bacchius or amphibrachys  $\cup - \cup$ , and the Gâgata pâdas in a dijambus or pæon secundus  $\cup - \cup \cup$  With regard to Anushubha pâdas he requires the dijambus or pæon secundus  $\cup - \cup \cup$  at the end of a whole verse only allowing greater freedom in the formation of the preceding pâdas In a later article

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Dazu kommt dass der uns vorliegende Samhitâtext vielfältig gar nicht mit Saunaka's allgemeiner Regel übereinstimmt indem die Verlängerung kurzer Silben nicht unter den Bedingungen eingetreten ist die er vorschreibt Kuhn Beiträge vol. iii p 459

<sup>b</sup> Beiträge zur Vergleichenden Sprachforschung vol iii p. 118

however the final pāda too in Anuṣṭubha metre is allowed greater freedom and the rule as above given is strictly maintained with regard to the Traishṭubha and Gāgata padas only

This subject is so important and affects so large a number of passages in the Veda that it requires the most careful examination. The Vedic metres though at first sight very perplexing are very simple if reduced to their primary elements. The authors of the Prāṭisakhyas have elaborated a most complicated system. Counting the syllables in the most mechanical manner they have assigned nearly a hundred names to every variety which they discovered in the hymns of the Rīg veda<sup>a</sup>. But they also observed that the constituent elements of all these metres were really but four (Sūtras 988-989)

- 1 The Gāyatra pāda of eight syllables ending in ॐ -
- 2 The Vairāga pāda of ten syllables ending in --
- 3 The Traishṭubha pāda, of eleven syllables ending in --
- 4 The Gāgata pāda, of twelve syllables ending in ॐ -

Then follows an important rule Sūtra 990. The penultimate syllable he says in a Gāyatra and Gāgata pāda is light (laghu) in a Vairāga and Traishṭubha pāda heavy (guru). This is called their vṛtta.

This word vṛtta which is generally translated by metre had evidently originally a more special meaning. It meant the final rhythm or if we take it literally, the turn of a line, for it is derived from vṛt to turn. Hence vṛtta is the same word as the Latin versus, verse, but I do not wish to decide whether the connection between the two words is historical, or simply etymological. In Latin, versus is always supposed to have meant originally a furrow then a line, then a verse. In Sanskrit the metaphor that led to the formation of vṛtta, in the sense of final rhythm has nothing to do with ploughing. If, as I have tried to prove (Chips from a German Workshop

vol 1 p 84) the names assigned to metres and metrical language were derived from words originally referring to choregic movements, *vṛtta* must have meant the turn i.e. the last step of any given movement and this turn as determining the general character of the whole movement would naturally be regulated by more severe rules while greater freedom would be allowed for the rest

Having touched on this subject I may add another fact in support of my view. The words *Trishṭubh* and *Anushṭubh* names for the most common metres are generally derived from a root *stubh* to praise. I believe they should be derived from a root *stubh* which is preserved in Greek, not only in *στυφελος* hard *στυφελίζω* to strike hard but in the root *στεμφ* from which *στεμφυλοι* stamped or pressed olives or grapes and *αστεμφης*, untrodden (grapes) then unshaken and in *στέμβω* to shake to ram *στοβέω* to scold &c. In Sanskrit this root is mentioned in the *Dhatupāṭha* X 34 *shtubhu stambhe*, and it exists in a parallel form as *stambh* lit to stamp down then to fix to make firm with which Bopp has compared the German *stampfen* to stamp, (*Glossarium* s v *stambh*) I therefore look upon *Trishṭubh* as meaning originally tripudium (supposing this word to be derived from *tri* and *pes* according to the expression in Horace, *pepulisce ter pede terram* Hor Od iii 18) and I explain its name 'Three step' by the fact that the three last syllables *-u - u*, which form the characteristic feature of that metre, and may be called its real *vṛtta* or turn were audibly stamped at the end of each turn or strophe. I explain *Anushṭubh* which consists of four equal *pādas* each of eight syllables as the 'After-step, because each line was stamped regularly after the other, possibly by two choruses, each side taking its turn. There is one passage in the Veda where *Anushṭubh* seems to have preserved this meaning

X 124 9 *anu stubham ánu káikūryámānam indram ní kikyuh kaváyah manishá.*

Poets by their wisdom discovered India dancing to an *Anushṭubh*

In V 52 12 *khandah stubhah kubhanyava utsam á*

*kirīṇaḥ nṛituḥ* in measured steps (i.e. stepping the metre) and wildly shouting the gleemen have danced toward the spring

Other names of metres which point to a similar origin i.e. to their original connection with dances are Padī-pankti Step-row Nyanku-sāruṇī, Roe-step Abhisaruṇī Contre danse &c

If now we return to the statement of the Prātisākhya in reference to the vṛttas we should observe how careful its author is in his language. He does not say that the penultimate is long or short but he simply states that, from a metrical point of view it must be considered as light or heavy which need not mean more than that it must be pronounced with or without stress. The fact that the author of the Prātisākhya uses these terms laghu and guru instead of hrasva, short and dīgha, long shows in fact that he was aware that the penultimate in these padas is not invariably long or short though from a metrical point of view it is always heavy or light

It is perfectly true that if we keep to these four pādas (to which one more pāda, viz. the half Vairāga consisting of five syllables might be added) we can reduce nearly all the hymns of the Rīg veda to their simple elements which the ancient poets combined together in general in a very simple way but occasionally with greater freedom. The most important strophes formed out of these pādas are

- 1 Three Gayatra pādas=the Gayatrī (24 syllables)
- 2 Four Gāyatra pādas=the Anushṭubh, (32 syllables)
- 3 Four Vairāga pādas=the Virāg, (40 syllables)
- 4 Four Traishṭubha pādas=the Trishṭubh (44 syllables)
- 5 Four Gāgata pādas=the Gagatī, (48 syllables)

Between the Gayatrī and Anushṭubh strophes another strophe may be formed, by mixture of Gāyatra and Gāgata pādas consisting of 28 syllables and commonly called Ushṇih, likewise between the Anushṭubh and the Virāg a strophe may be formed consisting of 36 syllables and commonly called Brāhātī

In a collection of hymns however like that of the Rīg-veda, where poems of different ages, different paces and

different families have been put together we must be prepared for exceptions to many rules. Thus although the final turn of the hendecasyllabic *Trishūbhā* is as a rule the bacchius  $\cup - -$  yet if we take for instance the 77th hymn of the tenth *Māṇḍala* we clearly perceive another hendecasyllabic *pāda* of a totally different structure and worked up into one of the most beautiful strophes by an ancient poet. Each line is divided into two halves, the first consisting of seven syllables being an exact counterpart of the first member of a Saturnian verse (*fato Romae Metelli*), the second a diambus answering boldly to the broken rhythm of the first member. We have, in fact a *Trishūbhā* where the turn of the three step  $\cup - -$  instead of being at the end stands in the middle of the line

X 77, 1-5, in the *Pada* text

1 ābhṛā prūṣhāḥ nā vāṭā' prūṣhā vāṣū,

hāvishmāntāḥ nā yagñāḥ' vī gānūshāḥ | &c

Another strophe the nature of which has been totally misapprehended by native metricians occurs in IV 10. It is there called *Padapankti* and *Māhapadapankti* nay attempts have been made to treat it even as an *Ushnih* or as a kind of *Gāyatrī*. The real character of that strophe is so palpable that it is difficult to understand how it could have been mistaken. It consists of two lines, the first embracing three or four feet of five syllables each having the ictus on the first and the fourth syllables and resembling the last line of a Sapphic verse. The second line is simply

Professor Kuhn (vol iii p 450) is inclined to admit the same metre as varying in certain hymns with ordinary *Trishūbhā* *pādas* but the evidence he brings forward is hardly sufficient. Even if we object to the endings  $\cup - \cup -$  and  $- - \cup -$  V 33 4 may be a *Gagata* with *vyūha* of *dāsa*, the remark quoted from the *Prātisākhya* being of no consequence on such points and the same remedy would apply to V 41 5 with *vyūha* of *eshe*. In VI 47 31 *vyūha* of *asvaparaṣāḥ* in I 33 9 *vyūha* of *indra* and *rodasī* in II 24 5 *vyūha* of *mādhvā* would produce the same effect while in I 121 8 we must either admit the *Trishūbhā* *vṛtta*  $\cup -$  or scan *dhukṣān*. In III 58 6 I should admit *vyūha* for *nārā* in IV 26 6 for *māṇḍram* in I 100 8 for *gṛōtā* always supposing that we consider the ending  $- - \cup -$  incompatible with a *Trishūbhā* verse.



a *Tiishrubh*. It is what we should call an asymmetric strophe, and the contrast of the rhythm in the first and second lines is very effective. I am not certain whether Professor Bollensen, who has touched on this metre in an article just published (*Zeitschrift der D M G* vol xxii p 572), shares this opinion. He has clearly seen that the division of the lines as given in the MSS of the *Samhitâ* text, is wrong but he seems inclined to admit the same rhythm throughout and to treat the strophe as consisting of four lines of five syllables each and one of six syllables which last line is to submit to the prevailing rhythm of the preceding lines. If we differ, however, as to the internal architecture of this strophe we agree in condemning the interpretation proposed by the *Prâtisakhya* and I should, in connection with this, like to call attention to two important facts first that the *Samhitâ* text, in not changing for instance the final *t* of *martat*, betrays itself as clearly later than the elaboration of the ancient theory of metres later than the invention of such a metre as the *Padapankti* and secondly, that the accentuation too of the *Samhitâ* is thus proved to be posterior to the establishment of these fanciful metrical divisions and hence cannot throughout claim so irrefragable an authority as certainly belongs to it in many cases. I give the *Samhitâ* text

1. Āgnē tam ādyāśvām nā stōmīh | krātūm nā bhādrām  
hrīdisprīśām rīdhīāmā tā ōhaih
2. Ādhā hy āgnē | krātōr bhādrāsyā | dākshāsyā sādhoḥ,  
rāthīr rītāsyā brīhātō bābhūthā, &c

Now it is perfectly true that as a general rule the syllables composing the *vṛtta* or turn of the different metres and described by the *Prâtisakhya* as heavy or light, are in reality long or short. The question however, is this have we a right or are we obliged in cases where that syllable is not either long or short as it ought to be, so to alter the text or so to change the rules of pronunciation that the penultimate may again be what we wish it to be?

If we begin with the *Gāyatra pāda*, we have not to read

long before we find that it would be hopeless to try to crush the Gâyatrî verses of the Vedic Rishis on this Procrustean bed. Even Professor Kuhn very soon perceived that this was impossible. He had to admit that in the Gâyatrî the two first pādas at all events were free from this rule and though he tried to retain it for the third or final pāda he was obliged after a while to give it up even there. Again it is perfectly true that in the third pāda of the Gayatrî and in the second and fourth pādas of the Anushṭubh strophe greater care is taken by the poets to secure a short syllable for the penultimate but here too exceptions cannot be entirely removed. We have only to take such a single hymn as I 27 and we shall see that it would be impossible to reduce it to the uniform standard of Gayatrî pādas all ending in a dijambus.

But what confirms me even more in my view that such strict uniformity must not be looked for in the ancient hymns of the Rishis is the fact that in many cases it would be so very easy to replace the irregular by a regular dipodia. Supposing that the original poets had restricted themselves to the dijambus who could have put in the place of that regular dijambus an irregular dipodia? Certainly not the authors of the Prātisākhya for their ears had clearly discovered the general rhythm of the ancient metres, nor their predecessors for they had in many instances preserved the tradition of syllables lengthened in accordance with the requirements of the metre. I do not mean to insist too strongly on this argument or to represent those who handed down the tradition of the Veda as endowed with anything like *apaurusheyatva*. Strange accidents have happened in the text of the Veda but they have generally happened when the sense of the hymns had ceased to be understood and if anything helped to preserve the Veda from greater accidents it was due, I believe to the very fact that the metre continued to be understood, and that oral tradition however much it might fail in other respects had at all events to satisfy the ears of the hearers. I should

have been much less surprised if all irregularities in the metres had been smoothed down by the flux and reflux of oral tradition a fact which is so apparent in the text of Homer, where the gaps occasioned by the loss of the digamma were made good by the insertion of unmeaning particles but I find it difficult to imagine by what class of men who must have lived between the original poets and the age of the Prātisākhya, the simple rhythm of the Vedic metres should have been disregarded and the sense of rhythm which ancient people possess in a far higher degree than we ourselves, been violated through crude and purposeless alterations I shall give a few specimens only What but a regard for real antiquity could have induced people in VIII 2, 8 to preserve the defective foot of a Gāyatrī verse *sāmānē ādhī bhārmān*? Any one acquainted with Sanskrit would naturally read *sāmānē ādhī bhārmāni* But who would have changed *bhārmāni* if that had been there originally to *bhārmān*? I believe we must scan *sāmānē ādhī bhārmān* or *sāmānē ādhī bhārmān* the pæon tertius being a perfectly legitimate foot at the end of a Gāyatrī verse In X 15<sup>3</sup>, 1 we can understand how an accident happened The original poet may have said *Šūryō nō divās pātu pātu vātō āntarikshāt, āgnīr naḥ pārthivēbhyaḥ* Here one of the two *pātu* was lost But if in the same hymn we find in the second verse two feet of nine instead of eight syllables each I should not venture to alter this except in pronunciation because no reason can be imagined why any one should have put these irregular lines in the place of regular ones

In V 41 10 *grīṃtē āgnīr ētārī nā sūshāt sōṣīshkēso nī rīnāti vānā* every modern Pandit would naturally read *vanani* instead of *vana* in order to get the regular Trishūbh metre But this being the case how can we imagine that even the most ignorant member of an ancient Parishad should wilfully have altered *vanani* into *vanā*? What surprises one is that *vanā* should have been spared, in spite of very temptation to change it into *vanani* for I cannot doubt for one moment that *vanā* is the right reading, only

that the ancient poets pronounced it *vanî*. Whenever we alter the text of the Rîg veda by conjecture, we ought to be able if possible to give some explanation how the mistake which we wish to remove came to be committed. If a passage is obscure difficult to construe if it contains words which occur in no other place then we can understand how during a long process of oral tradition accidents may have happened. But when everything is smooth and easy, when the intention of the poet is not to be mistaken when the same phrase has occurred many times before then to suppose that a simple and perspicuous sentence was changed into a complicated and obscure string of words is more difficult to understand. I know there are passages where we cannot as yet account for the manner in which an evidently faulty reading found its way into both the Padî and Samhitâ texts but in those very passages we cannot be too circumspect. If we read VIII 40, 9 *pûrvîsh ïā indrô pāmātāyāh purvîr ütā prāsastīyāh*, nothing seems more tempting than to omit *indra*, and to read *pûrvîsh ïā ūpāmā tāyāh*. Nor would it be difficult to account for the insertion of *indra* for though one would hardly venture to call it a marginal gloss that crept into the text—a case which as far as I can see, has never happened in the hymns of the Rîg veda—it might be taken for an explanation given by an Ākarya to his pupils in order to inform them that the ninth verse different from the eighth was addressed to Indra. But however plausible this may sound the question remains whether the traditional reading could not be maintained by admitting synizesis of *opa* and reading *pûrvîsh ïā indropāmātāyāh*. For a similar synizesis of — *o*, see III 6 10 *prāēi ādhvārevā tasthātūh*, unless we read *piāēy ādhvārevā*.

Another and more difficult case of synizesis occurs in

VII 86 4 *āvā tvānēnā nāmāsā tura(h) iṣyām*

It would be easy to conjecture *tvareyām* instead of *tura iṣyām* but *tvareyām* in the sense of 'let me hasten, is not Vedic. The choriambic ending, however, of a Trishubh

can be proved to be legitimate, and if that is the case then even the synizesis of *tura*, though hard, ought not to be regarded as impossible

In II 18 5 *ā vimṣatyā trimsatā yāhy ārvān*

*ā k̄atvārimsatā haribhūr yūgānāh*

*ā pāṇkāsātā sūrathebhūr indrā*

*ā śhāshṭyā saptatyā sōmapēyam*

Professor Kuhn proposes to omit the *ā* at the beginning of the second line in order to have eleven instead of twelve syllables. By doing so he loses the uniformity of the four padas which all begin with *ā*, while by admitting synizesis of *haribhūr* all necessity for conjectural emendation disappears

If the poets of the Veda had objected to a pæon quartus (— — — —) at the end of a Gâyatrī what could have been easier than to change IV 52 1 *divo adarsī duhitā*, into *adarsī duhitā divāh*? or X, 118, 6 *ādābhyaṁ gr̥hāpātīm* into *gr̥hāpātīm adābhyaṁ*?

If an epitritus secundus (— — —) had been objectionable in the same place why not say VI 61, 10 *stōmyā bhūt sārāsvatī* instead of *sārāsvatī stōmyā bhūt*? Why not VIII, 2 11 *revāntāṁ hi sr̥nomi tvā* instead of *revāntāṁ hi tvā sr̥nomi*?

If an ionicus a minore (— — —) had been excluded from that place why not say I 30 10 *gāritrībhyāḥ sāl hē vāso* instead of *sākhē vāso gāritrībhyāḥ*? or I 41, 7 *vīrūṇasyā māhi psārāḥ* instead of *māhi psaiō vīrūṇasyā*?

If a dispondeus (— — —) was to be avoided, then V, 68 3 *māhi vām kshṛtīām devēshū* might easily have been replaced by *deveshu vām kshatrām māhi* and VIII, 2 10 *sukrā āsīrām yākātē*, by *sukra yākartā āsīrām*

If no epitritus primus (— — —) was allowed why not say VI 61, 11, *nīdās pātū sārāsvatī* instead of *sārāsvatī nīdās pātū*, or VIII, 79 4, *dvēshō yāvīr āghāsyā k̄it*, instead of *yāvīr āghāsyā /id dvēshāḥ*?

Even the epitritus tertius (— — —) might easily have been avoided by dropping the augment of *apām* in X 119 1-13 *kuvit somasy āpām itī*. It is, in fact a variety of less frequent occurrence than the rest and might possibly be eliminated with some chance of success.

Lastly the choriambus (— — —) could have been removed in III 24, *śīśīhī nā/ sūnūmātā/* by reading *sūnūmātā/ śīśīhī nā/* and in VIII 2 31 *śānād āmrīktō dāyātē* by reading *ām̐rīktō dāyātē śānāt*.

But I am afraid the idea that regularity is better than irregularity and that in the Veda where there is a possibility the regular metre is to be restored by means of conjectural emendations has been so ably advocated by some of the most eminent scholars that a merely general argument would now be of no avail. I must therefore give as much evidence as I can bring together in support of the contrary opinion and though the process is a tedious one the importance of the consequences with regard to Vedic criticism leaves me no alternative. With regard then, to

Seven the final dipodia of Gāyatrī verses I still Gāyatrī Vṛttas hold and main aim that although the dijambus is by far the most general metre the following seven varieties have to be recognised in the poetry of the Veda \*

1 — — — 2 — — — 3 — — — 4 — — —, 5 — — —, 6 — — — 7 — — —, 8 — — —

I do not pretend to give every passage in which these varieties occur, but I hope I shall give a sufficient number in support of every one of them. I have confined myself almost entirely to the final dipodia of Gāyatrī verses, as the Ānushṭubha verses would have swelled the lists too much.

§ 2 — — —

I, 12 9 *tasmai pavakā mriṭāyā* (Instead of *mriṭāyā*, it has been proposed to read *marḍāyā*.)

I, 18, 9 *dīvo na sadmāmākḥāsam*.

I 42, 4, 46 2 97 1-8, III, 11, 3, 27, 10, IV 15 7

See some important remarks on these varieties in Mr J. Boxwell's article On the Trishṭubh Metre, Journal Asiat. Soc. Beng., 885 p. 79.

32, 4 52 1, V 5 9 7, 4, 7, 5, 7 7 9 4, 53 1- 61, 3,  
61 11, 64 5, 65 4 82, 9 VI 16 17, 16, 18, 16 45  
43 17, 61 4 VII 15, 14, 66 2, VIII 6, 35 6 42,  
32 10 44 28 43 31, 72 6, 72, 13 80, 1, 83 3, 93,  
27 IX 61 5, 64, 1, X, 118 6

### § 3 - - - -

I 22 11 *akṣhannapatrāḥ sākāntām*

I 30 13 *kshumanto yābhīr mādēmā*

I, 41 8 90 1, 90 4 120, 1, V, 19 1, 70, 3 VI 61  
10, VIII, 2, 2 2, 4 2, 5, 2 11 2 12, 2 13, 2, 14  
2 15 2, 16 2, 17, 2 29, 2 30, 2 32, 2 33, 2, 36,  
2 37, 7, 30, 7, 33 11 2 11 3 11, 4 16 3, 16 4  
16 5 16 7, 46, 2, 71, 2 81 1 81 3 81, 4, 81, 7,  
81, 9, 94, 2, IX 62, 5 X, 20 4, 20 7

### § 4 - - - -

I 3 8 *usra iva svāsaiām*

I 27 4 *agne deveshū prā vōlak*

I, 30 10 30, 15, 38, 7 38 8 41, 7, 43, 7 II 6 2  
III 27 3 V, 82, 7, VI 16 25 16 26 61 12 VIII 2,  
1, 2, 3 2, 8, 2 18 2 19 2 21, 2 22 2 23, 2 26  
2 35 16 2 16 6, 16 8 71 9 79 3 IX 21 5, 62 6,  
66 21, X, 20, 5 185, 1 185 2, 185 3

### § 5 - - - -

I 2 7 *dhiyam ghr̥tāḥ sādhanā*

I 3 4 *anvibhū tanā pūtāsāḥ*

I, 27, 3, 90 2 II, 6 4 III 41 8 V 68, 3 68, 4,  
VIII 2 10 2 24, 16 1, 16 12, 79 2 IX 66, 17, X  
20, 6, 20, 8

### § 6 - - - -

I 15 6 *ritunā yagnām āsāthe*

I, 38 2 *kva vo gāvo nā iānyānti* (see note to I 38, 2)

I 38, 9, 86, 9, III, 27, 2 41 3 IV, 32 23, V, 68, 5,  
70, 2, VI, 61, 11, VIII, 2 20, 2 25, 7, 32, 26, 19, 79, 4,  
79-5 81 6 X, 158 4

## § 7 - - -

I 10 8 sām gā āsmābhyām dhūnūhī

I 12 5 āgnē tvām rākshāsvināh

I 37 15 43 8 46 6 III, 62 7 IV 30 21 V 86 5  
VIII, 5 32 5 35 X, 119 1-13 144 4

## § 8 - - -

I 2 9 daksham dadhatē āpāsām (or § 2)

I, 6 10 indram maho vā rāgāsāh

I 27 6 30 21 41 9 90 5 III 24 3 V 19 2,  
70 1, 70 4 82, 8 VIII ~ 27, 2 31, 16 9 55 4  
67 19 81 5 81, 8, IX, 47, 2

But although with regard to the Gayatra and I may add the Ānushūbha pādas the evidence as to the variety Traishūbha and of their vṛttas is such that it can hardly be resisted, a much more determined stand has been made in defence of the vṛtti of the Traishūbha and Gagata pādas. Here Professor Kuhn and those who follow him maintain that the rule is absolute that the former must end in - - -, the latter in - - -, and that the eighth syllable immediately preceding these syllables ought if possible to be long. Nor can I deny that Professor Kuhn has brought forward powerful arguments in support of his theory and that his emendations of the Vedic text recommend themselves by their great ingenuity and simplicity. If his theory could be carried out, I should readily admit that we should gain something. We should have throughout the Veda a perfectly uniform metre and wherever we found any violation of it we should be justified in resorting to conjectural criticism.

The only question is at what price this strict uniformity can be obtained. If for instance in order to have the regular vṛttas at the end of Traishūbha and Gāgata lines we were obliged to repeal all rules of prosody to allow almost every short vowel to be used as long, and every long vowel to be used as short, whether long by nature or by position, we should have gained very little we



should have robbed Peter to pay Paul we should have removed no difficulty, but only ignored the causes which created it. Now if we examine the process by which Professor Kuhn establishes the regularity of the *vṛttas* or final syllables of *Traishṭubha* and *Gāgata pādas* we find in addition to the rules laid down before and in which he is supported as we saw to a great extent by the *Prātisakhya* and *Pāṇini*, viz. the aniceps nature of *e* and *o* and of a long final vowel before a vowel the following exceptions or metrical licences without which that metrical uniformity at which he aims could not be obtained

Prosodial 1 The vowel *o* in the body of a word is to  
Licences be treated as optionally short

II, 39, 3 *prāti vāstor ūsrā* (see *Trishṭ* § 5)

Here the *o* of *vasto* is supposed to be short, although it is the *Guna* of *u* and therefore very different from the final *e* of *sarve* or *āste* or the final *o* of *sarvo* for *sarvas* or *mano* for *manas*. It should be remarked that in Greek too the final diphthongs corresponding to the *e* of *sarve* and *āste* are treated as short as far as the accent is concerned. Hence *ἀποικοί*, *τυττεται* and even *γνώμαι* nom plur. In Latin too the old terminations of the nom sing *o* and *u* instead of the later *us* are short (*Neue, Formenlehre* § 23 seq.)

VI 51, 15 *gopā āmā*

Here the *o* of *gopā* is treated as short in order to get *o—o—* instead of *—o—* which is perfectly legitimate at the end of an *Ushṛuh*.

2 The long *i* and *ū* are treated as short not only before vowels which is legitimate, but also before consonants.

VII 62 4 *dyāvibhūmī ādītē trāsithām nṛ* (see *Trishṭ* § 5)

The forms *īsiyā* and *rāsiyā* in VII 32 18 occur at the end of octosyllabic or *Gāyatra pādas*, and are therefore

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A very strong divergence of opinion is expressed on this point by Professor Bollensen. He says "O und E erst später in die Schrifttafel aufgenommen bewahren ihre Länge durch das ganze indische Schriftenthum bis ins *Apībhraṣṇa* hinab. Selbstverständlich kann kurz *o* und *e* im Veda erst recht nicht zugelassen werden." *Zeitschrift der D. M. G.* vol. xxii p. 574.

perfectly legitimate, yet Professor Kuhn would change them too into īṣya and īṣhā In VII 28 4 even mayi is treated as māyī (see Trishṭ § 5) and in VII 68 1 vitam is vitam If in explanation of this shortening of vitam, vihi is quoted which is identified with vihi this can hardly be considered as an argument for vīhi occurs where no short syllable is required IV 48 1 II 26 2 and where therefore the shortening of the vowel cannot be attributed to metrical reasons

3 Final m followed by an initial consonant is allowed to make no position, and even in the middle of a word a nasal followed by a liquid is supposed to make positio debilis. Several of the instances however given in support are from Gāyatra pādas where Professor Kuhn, in some of his later articles, has himself allowed greater latitude others admit of different scanning as for instance,

I 117 8 mahāḥ kshōṇāsyā āsvinā kāṇvayā

Here, even if we considered the dispondeus as illegitimate we might scan kāṇvayā for this scanning occurs in other places, while to treat the first a as short before ṇv seems tantamount to surrendering all rules of prosody

4 Final n before semivowels mutes, and double n before vowels make no position\* Ex III 49, 1 yāsmīṇ vāvā (Trishṭ § 5) I, 174 5 yāsmīṇ kākān, I 186, 4 sāsmin(n) ūdhān<sup>b</sup>

5 Final Visarga before sibilants makes no position\* Ex IV 21, 10 sātyaḥ sāmrāt (Trishṭ § 5) Even in I 63 4

Professor Kuhn has afterwards (Beitrage vol. iv p 207) modified this view and instead of allowing a final nasal vowel followed by a mute to make positio debilis he thinks that the nasal should in most cases be omitted altogether

<sup>b</sup> Here a distinction should be made I think between an n before a consonant and a final n following a short vowel which according to the rules of Sandhi is doubled if a vowel follows In the latter case, the vowel before the n remains no doubt short in many cases or more correctly the doubling of the n does not take place e.g. I 63 4 186 4 In other places the doubling seems preferable e.g. I 33 11 though Professor Kuhn would remove it altogether Kuhn Beitrage, vol. iii p 125

Here too according to later researches Professor Kuhn would rather omit the final sibilant altogether loc cit vol. iv p 207

*kōdīh* *sākhā* (probably a *Gāgata*) and V 82 4 *sāvih* *sāu-*  
*bhagam* (a *Gāy* § 7), the long *i* is treated as short and the  
short *a* of *sākhā* is lengthened because an aspirate follows.

6 *S* before mutes makes no position Ex VI, 66, 11  
*ūgrā āsṛdhṛān* (Trishṭ § 3)

7 *S* before *k* makes no position Ex *vīsvāśkāndrāh*, &c

8 Mutes before *s* make no position Ex *rākshās* accord-  
ing to Professor Kuhn in the seventh *Mandala* only but  
see I 12 5 *kūtsa* &c

9 Mutes before *r* or *v* make no position Ex *sūśiprā*  
*dīrghāsrūt*

10 Sibilants before *y* make no position Ex *dāsyūn*

11 *R* followed by mutes or sibilants makes no position.  
Ex *āyūr gīvāse kṛāidīh vāishishīhām*

12 Words like *smāddīshān* &c retain their vowel short  
before two following consonants

We now proceed to consider a number of prosodial rules  
which Professor Kuhn proposes to repeal in order to have  
a long syllable where the MSS supply a short

1 The vowel *ri* is to be pronounced as long or rather as *ri*  
Ex I 12 9 *tasmāi pāvākā mīlāyā* is to be read *mārdāyā*  
V, 33 10 *sāmvāranāsyā rīshēh* is to be read *arsheh* But  
why not *sāmvāranāsyā rīshēh* (1 e *starsheh*)?

2 The *a* privativum may be lengthened Ex *āgīrah*  
*āmritāh*

3 Short vowels before liquids may be long Ex *nārāh*  
*tāruta tāratī, mārutām hārivaḥ, ārushī dadhur iha, sūvitā*  
(p 471)

4 Short vowels before nasals may be lengthened Ex  
*gānān sānitar tānuh, ūpā nāh*

5 Short vowels before the *ma* of the superlative may be  
lengthened Ex *nṛtāma*

6 The short *a* in the roots *saṁ* and *yaṁ* and *naṁ* (the  
term *nat* on of the accusative) may be lengthened

7 The group *āiā* is to be pronounced *āūi* Ex *āiāse* becomes *āūise* *āiī* becomes *sāūī* *nāiā* becomes *nāūā*

8 The group *āyī* is to be changed into *aiā* or *ēī* Ex *nāyāsi* becomes *nāiāsi*

9 The group *vi* is to be changed into *ua* and this *ua* to be treated as a kind of diphthong and therefore long Ex *kā vātāmā* becomes *kāuātāmā* *vārūnā* becomes *uaruūnā*

10 The short vowel in the reduplicated syllable of perfects is to be lengthened Ex *tātānā* *dādhīre*

11 Short vowels before all aspirates may be lengthened Ex *rāthā* becomes *rāthā* *sīkhā* becomes *sākhā*

12 Short vowels before *h* and all sibilants may be lengthened Ex *māhīnī* becomes *māhīnī*, *ūṣgām* becomes *ūṣgām* *iishātē* becomes *rīshātē*, *dāsāt* becomes *dāsāt*

13 The short vowel before *t* may be lengthened Ex *vāgavāta* becomes *vagavāta* *ātithī* becomes *ātithī*

14 The short vowel before *d* may be lengthened Ex *ūdaram* becomes *ūdaram* *ūdava* becomes *ūdava*

15 The short vowel before *p* may be lengthened Ex *āpām* becomes *āpām*, *tāpushim* becomes *tāpushim*, *grīhāpatim* becomes *grīhāpatim*

16 The short vowel before *g* and *g* may be lengthened Ex *sanushāg* *asat* becomes *sānushag* *asat*, *yunāgan* becomes *yunāgan*

Let us now turn back for one moment to look at the slaughter which has been committed! Is there one single rule of prosody that has been spared? Is there one single short syllable that must always remain short, or a long syllable that must always remain long? If all restrictions of prosody are thus removed our metres no doubt become perfectly regular. But it should be remembered that these metrical rules for which all this carnage has been committed are not founded upon any *a priori* principles but deduced by ancient or modern metricians from those very hymns which seem so constantly to violate

them. Neither ancient nor modern metricians had as far as we know, any evidence to go upon besides the Hymns of the Rig veda and the philosophical speculations as to the origin of metres in which some of them indulge and from which they would fain derive some of their unbending rules are as need hardly be said of no consequence whatever. I cannot understand what definite idea even modern writers connect with such statements as that for instance the Trishúbh metre sprang from the Gagatí metre that the eleven syllables of the former are an abbreviation of the twelve syllables of the latter. Surely, metres are not made artificially and by addition or subtraction. Metres have a natural origin in the rhythmic sentiment of different people and they become artificial and arithmetical in the same way as language with its innate principles of law and analogy becomes in course of time grammatical and artificial. To derive one metre from another is like deriving a genitive from a nominative which we may do indeed for grammatical purposes but which no one would venture to do who is at all acquainted with the natural and independent production of grammatical forms. Were we to arrange the Trishúbh and Gagatí metres in chronological order I should decidedly place the Trishúbh first for we see as it were before our eyes how sometimes one foot sometimes two and three feet in a Trishúbh verse admit an additional syllable at the end, particularly in set phrases which would not submit to a Trishúbh ending. The phrase *sam no bhava dvipade sam katushpade* is evidently a solemn phrase, and we see it brought in without hesitation, even though every other line of the same strophe or hymn is Trishúbh i.e. hendecasyllabic not dodecasyllabic. See, for instance, VI, 74 1 VII 54 1 X 85 44 165 1. However I maintain by no means that this was the actual origin of Gagatí metres. I only refer to it in order to show the groundlessness of metrical theories which represent the component elements a foot of one or two or four syllables as given first and as afterwards compounded into systems of two three or four such feet, and who therefore would wish us to look upon the hendecasyllabic Trishúbh as originally a dodecasyllabic Gagatí on y

deprived of its tail<sup>1</sup> If my explanation of the name of Trishubh i e Three step is right its origin must be ascribed to a far more natural process than that of artificial amputation. It was to accompany a chorus i e a dance, which after advancing freely for eight steps in one direction turned back (*vṛtta*) with three steps, the second of which was strongly marked, and would therefore, whether in song or recitation, be naturally accompanied by a long syllable. It certainly is so in the vast majority of Trishubhs which have been handed down to us. But if among these we see we find a small number in which this simple and palpable rhythm is violated and which nevertheless were preserved from the first in that imperfect form although the temptation to set them right must have been as great to the ancient as it has proved to be to the modern students of the Veda are we to say that nearly all if not all the rules that determine the length and shortness of syllables and which alone give character to every verse are to be suspended? Or ought we not rather to consider, whether the ancient choregic poets may not have indulged occasionally in an irregular movement? We see that this was so with regard to Gayatri verses. We see the greater freedom of the first and second pādas occasionally extend to the third and it will be impossible, without intolerable violence to remove all the varieties of the last pāda of a Gayatri of which I have given examples above, pages civ seqq.

It is of course, impossible to give here all the evidence that might be brought forward in support of similar freedom in Trishubh verses and I admit that the number of real varieties with them is smaller than with the Gāyatrīs. In order to make the evidence which I have to bring forward in support of these varieties as unassailable as possible, I have excluded nearly every pāda that occurs only in the first second or third line of a strophe, and have restricted myself with few exceptions and those chiefly referring to pādas that had been quoted by other scholars in support of their own theories, to the final pādas of Trishubh verses. Yet even with this limited evidence, I think I shall be able to establish at least three

Trishubha  
Vṛtta

varieties of Trishūbh Preserving the same classification which I adopted before for the Gāyatrīs so as to include the important eighth syllable of the Trishūbh, which does not properly belong to the vṛtta, I maintain that class 4 00-- class 5 ---- and class 8 -00- must be recognised as legitimate endings in the hymns of the Veda and that by recognising them we are relieved from nearly all if not all the more violent prosodial licences which Professor Kuhn felt himself obliged to admit in his theory of Vedic metres

#### § 4 00--

The verses which fall under § 4 are so numerous that after those of the first *Māṇḍala* mentioned above, they need not be given here in full They are simply cases where the eighth syllable is not lengthened, and they cannot be supposed to run counter to any rule of the Prātiśākhya for the simple reason that the Prātiśākhya never gave such a rule as that the eighth syllable must be lengthened if the ninth is short Examples will be found in the final pada of Trishūbhs II 30 6 III 36 4 53 15, 54 12 IV, 1, 16, 2 7 9 11, 4 12 6, 1, 2 4, 7, 7, 11 5 17 3 23 6 24 2 27, 1 28, 5 55 5, 57, 2 V, 1 2 VI 17 10 21 8 23, 7 25 5 29 6, 33 1 62 1, 63, 7 VII 21 5 28, 3 42 4 56 15 60 10, 84 2 92 4 VIII 1 33 96 9 IX, 92, 5, X 61 12 13 74 3 117 7

In support of § 5 ---- the number of cases is smaller but it should be remembered that it might be considerably increased if I had not restricted myself to the final pāda of each Trishūbh while the first second and third padas would have yielded a much larger harvest

#### § 5 ----

I 89 9 ma no mādhyā rīṣhatāyūr gāntōḥ

I 92 6 supratikā saumanasāyāgīgāḥ

I 114 , 117 2, 122, 1 122, 8 186 3, II, 4, 2, III, 49, 2 IV, 3 9 26 6, V 41 14 VI 25 2 66, 11, VII 8 6, 28 4, 68 1 71 2 78 1 93 7<sup>b</sup> IX 90 4 X 11 8

I do not wish to deny that in several of these lines it would be possible to remove the long syllable from the ninth place by conjectural emendation. Instead of āyur in I 89 9 we might read āyu, in I 92, 6, we might drop the augment of agīgar in II 4, 2 we might admit syn- /esis in aratir and then read gīrā āsvāh as in I 141 12. In VI 25, 2 after eliding the a of ava we might read dāsīh. But even if in addition to all this we were to admit the possible suppression of final m in asmabhyam mahyam and in the accusative singular or the suppression of s in the nominative singular both of which would be extreme measures we should still have a number of cases which could not be righted without even more violent remedies. Why then should we not rather admit the occasional appearance of a metrical variation which certainly has a powerful precedent in the dispondeus of Gāyatrīs? I am not now acquainted with the last results of metrical criticism in Virgil but unless some new theories now prevail I well recollect that spondaic hexameters though small in number much smaller than in the Veda were recognised by the best scholars and no emendations attempted to remove them. If then in Virgil we read,

‘Cum patribus populoque, penatibusque et magnis dis,  
why not follow the authority of the best MSS and the tradition of the Prātisākhyas and admit a dispondeus at the end of a Trishṭubh rather than suspend in order to meet this single difficulty, some of the most fundamental rules of prosody?’

I now proceed to give a more numerous list of Trai- shṭubha pādas ending in a choriambus, — ∪ ∪ — again con- fining myself, with few exceptions to final pādas

### § 8 — ∪ ∪ —

I, 62, 3 sam usriyābhur vāvasāntā nārāh

I 103, 4 yad dha sunuḥ sravase nāmā dādhe

I 121 9, 122, 10<sup>b</sup>, 173 8, 186 2, II, 4, 3, 19, 1, 33, 14, IV, 1 19<sup>a</sup>, 25, 4, 39, 2, V 30 12, 41, 4, 41, 15,



VI 4, 7 10 5, 11, 4, 13 1<sup>b</sup>, 13 1<sup>d</sup> 20 1<sup>b</sup>, 20 1<sup>d</sup>, 29 4  
33 3 33 5, 44 11, 49 12 68 5, 68 7, VII, 19 10,  
62 4, IX, 97, 26 X 55, 8, 99 9 108 6 169 1

It is perfectly true that this sudden change in the rhythm of Trishūbh verses making their ending iambic instead of trochaic grates on our ears. But I believe that if we admit a short stop after the seventh syllable the intended rhythm of these verses will become intelligible. We remarked a similar break in the verses of hymn X 77 where the sudden transition to an iambic metre was used with great effect and the choriambic ending though less effective is by no means offensive. It should be remarked also that in many though not in all cases, a cæsura takes place after the seventh syllable and this is no doubt, a great help towards a better delivery of these choriambic Trishūbhs.

While however I contend for the recognition of these three varieties of the normal Trishūbh metre I am quite willing to admit that other variations besides these which occur from time to time in the Veda form a legitimate subject of critical discussion.

#### § 2 ∪ ∪ ∪ -

Trishūbh verses the final pāda of which ends in ∪ ∪ ∪ -, I should generally prefer to treat as ending in a Gagata pāda in which this ending is more legitimate. Thus I should propose to scan

I 122 11 prāsastāyē mahinā rathavātē

III 20 5 vāsūn rūdrān ādityān ihā hūvē.

V 2 1 pūrāḥ pāsyānti nihitām (tām) arātāu

VI, 13 5 vāyō vṛkayāraye gasūrāyē

#### § 1 ∪ - ∪ -

I should propose the same medela for some final pādas of Trishūbhs apparently ending in ∪ - ∪ -. We might indeed, as has been suggested treat these verses as single instances of that peculiar metre which we saw carried out in the whole of hymn X 77 but at the end of a verse the ad

mission of an occasional *Gāgata* pada 1<sup>o</sup> more in accordance with the habit of the Vedic poets. Thus I should scan

V, 33 4 *vṛishā sāmātsū dāsāsyā nāmī kīt<sup>a</sup>*

V 41 5<sup>b</sup> *rāyā ēshē<sup>1</sup> vāsē<sup>1</sup> dādhitā dhīh*

After what I have said before on the real character of the teaching of the Pratisakhya I need not show again that the fact of Uvāṭa's counting ta of dadhita as the tenth syllable is of no importance in determining the real nature of these hymns though it is of importance, as Professor Kuhn remarks (*Beitrage*, vol III, p 451) in showing that Uvāṭa considered himself at perfect liberty in counting or not counting for his own purposes, the elided syllable of avase

VII 4 6 *māpsavāh<sup>1</sup> pāri shādāmā madūvāh<sup>1</sup>*

§ 6    ◡ — — —

Final pādas of Trishṭubhs ending in ◡ — — — are very scarce. In VI 1 4

*bhadrāyām te ranayantā samdrishtau,* <sup>a</sup>

it would be very easy to read *bhadrayam te samdrishtau rānāyāntā*, and in X 74 2

*dyaūr nā vārebhīh<sup>1</sup> krīṇāvāntā svāih<sup>1</sup>*

we may either recognise a *Gāgata* pada or read

*dyaūr nā vārebhīh<sup>1</sup> krīṇāvāntā svāih<sup>1</sup>*

which would agree with the metre of hymn X 77

§ 7    — — ◡ —

Pādas ending in — — ◡ — do not occur as final in any Trishṭubha hymn but as many *Gāgata* pādas occur in the body of Trishṭubha hymns we have to scan them as dodecasyllabic

I 63 4<sup>a</sup> *tṛām hā tyād indrā kōdīh<sup>1</sup> śakhā*

IV 26, 6<sup>b</sup> *pārāvātāh<sup>1</sup> śakunō māndrām madām*

The adjective *pāvaka* which frequently occurs at the end of final and internal pādas of Trishṭubh hymns has always

to be scanned  $\tilde{p}ā\tilde{v}ākā$  Cf IV 51, 2 VI 5 2, 10 4 3, 3  
VII 3 1 9 9 1<sup>b</sup>, 56 12 X, 46, 7<sup>b</sup>

I must reserve what I have to say about other metres of the Veda for another opportunity but I cannot leave

Omission of this subject without referring once more to a  
final m and s metrical licence which has been strongly  
advocated by Professor Kuhn and others, and by the  
admission of which there is no doubt that many difficulties might be removed I mean the occasional omission of a final m and s and the subsequent contraction of the final and initial vowels. The arguments that have been brought forward in support of this are very powerful. There is the general argument that final s and m are liable to be dropped in other Aryan languages and particularly for metrical purposes. There is the stronger argument that in some cases final s and m in Sanskrit may or may not be omitted even apart from any metrical stress. In Sanskrit we find that the demonstrative pronoun *sa* appears most frequently as *sa* (*sa dadati*) and if followed by liquid vowels it may coalesce with them even in later Sanskrit. Thus we see *saisha* for *sa esha* *sendraḥ* for *sa indraḥ* sanctioned for metrical purposes even by *Paṇini* VI, 1 134. We might refer also to feminines which have s in the nominative singular after bases in *ū* but drop it after bases in *i*. We find in the *Saṃhitā* text V 7 6, *svadhitiḥ* instead of *svadhitiḥ iva* in the *Pada* text sanctioned by the *Prāśastakhyā* 259 likewise IX 61 10, *Saṃhitā bhūmyā dade* instead of *Pada bhūmyā dade*. But before we draw any general conclusions from such instances, we should consider whether they do not admit of a grammatical instead of a metrical explanation. The nominative singular of the demonstrative pronoun was *sa* before it was *sas*, by the side of *bhūmyā* we have a secondary form *bhūmi* and we may conclude from *svadhitiḥ vān* I 88, 2, that the Vedic poets knew of a form *svadhiti* by the side of *svadhitiḥ*.

As to the suppression of final m however, we see it admitted by the best authorities or we see at least alternate forms with or without m in *nubhya* which occur

frequently instead of tubhyam and twice at least without apparently any metrical reason<sup>b</sup> We find asmāka instead of asmākam (I 173, 10) yushmāka instead of yushmākam (VII 59 9-10) yagadhva instead of yagadhvam (VIII 2, 37) sanctioned both by the *Śaṃhita* and *Pada* texts<sup>c</sup>

If then we have such precedents it may well be asked why we should hesitate to adopt the same expedient the omission of final m and s whenever the Vedic metres seem to require it Professor Bollensen's remark, that Vedic verses cannot be treated to all the licences of Latin scanning<sup>d</sup> is hardly a sufficient answer and he himself though under a slightly different form would admit as much if not more than has been admitted on this point by Professors Kuhn and Roth On a priori grounds I should by no means feel opposed to the admission of a possible elision of final s or m or even n and my only doubt is whether it is really necessary for the proper scanning of Vedic metres

My own opinion has always been that if we admit on a larger scale what in single words can hardly be doubted by anybody, viz the pronunciation of two  
 Synizesis syllables as one we need not fall back on the elision of final consonants in order to arrive at a proper scanning of Vedic metres On this point I shall have to say a few words in conclusion because I shall frequently avail myself of this licence, for the purpose of righting apparently corrupt verses in the hymns of the *Rig veda*, and I feel bound to explain once for all, why I avail myself of it in preference to other emendations which have been proposed by scholars such as Professors Benfey, Kuhn Roth, Bollensen, and others

The merit of having first pointed out some cases where

I, 54 9 135 2 III 42 8 V 11 5 VII 22 7 VIII 51 9 76 8  
 82 5 IX 62 27 86 30 X, 167 1

<sup>b</sup> II, 11 3 V 30 6

See Bollensen *Orient und Occident* vol. III p 459 Kuhn *Beiträge* vol. IV p 199

<sup>d</sup> *Orient und Occident*, vol. IV p 449.

two syllables must be treated as one belongs I believe, to Professor Bollensen in his article *Zur Herstellung des Veda* published in Benfey's *Orient und Occident* vol II p 461 He proposed for instance to write hyânā instead of hiyânā IX 13, 6 dhyânó instead of dhiyânó VIII 49 5 sahyase instead of sahiyase I 71 4 yano instead of iyânó VIII 50 5 &c The actual alteration of these words seems to me unnecessary nor should we think of resorting to such violent measures in Greek where, as far as metrical purposes are concerned, two vowels have not unfrequently to be treated as one

That iva counts in many passages as one syllable is admitted by everybody The only point on which I differ is that I do not see why iva, when monosyllabic should be changed to va instead of being pronounced quickly or, to adopt the terminology of Greek grammarians by synizesis<sup>a</sup> Synizesis is well explained by Greek scholars as a quick pronunciation of two vowels so that neither should be lost and as different thereby from synaloephe, which means the contraction of two vowels into one<sup>b</sup> This synizesis is by no means restricted to iva and a few other words but seems to me a very frequent expedient resorted to by the ancient *Rishis*

Originally it may have arisen from the fact that language allows in many cases alternate forms of one or two syllables As in Greek we have double forms like ἀλεγεινός and ἀλγεινός γαλακτοφάγος and γαλακτοφάγος πετηνός and ττηνός πυκινός and πυκνός and as in Latin we have the shortening

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Synizesis in Greek applies only to the quick pronunciation of two vowels if in immediate contact and not if separated by consonants Samprasāraṇa might seem a more appropriate term, but though the grammatical process designated in Sanskrit by Samprasāraṇa offers some analogies it could only by a new definition be applied to the metrical process here intended

<sup>a</sup> A. B. p 835 30 ἔστ' δὲ ἐν τοῖς κοῖνῳ μέτροις καὶ ἡ καλουμένη συνεκφώνησις ἢ καὶ συνίξις λέγεται Ὅταν γὰρ φωνήεν ὦν παλληλός γένηται ἢ προφορὰ τότε γινεται ἡ συνίξις ἐς μίαν σλλαβὴν Διαφέρει δὲ συναλοιφῆς ἢ μὲν γὰρ γραμμάτων ἐστὶ κλοπή ἢ δὲ χρόνων καὶ ἡ μὲν συναλοφῆ ὡς λέγεται φαίνεται ἢ δὲ οὐ Mehlhorn *Griechische Grammatik* § 101 Thus in Νεοπτ λέμῳς we have synizesis in Νῶνπτόλέμῳς synæresis

Cf Mehlhorn *Griechische Grammatik* § 57

or suppression of vowels carried out on the largest scale we find in Sanskrit too, such double forms as *pr̥ithvi* or *pr̥ithivī* *adhi* and *dhi* *api* and *pi* *av* and *va*. The occurrence of such forms which have nothing to do with metrical considerations but are perfectly legitimate from a grammatical point of view would encourage a tendency to treat two syllables—and particularly two short syllables—as one whenever an occasion arose. There are besides, in the Vedic Sanskrit a number of forms where, as we saw, a long syllable has to be pronounced as two. In some of these cases this pronunciation is legitimate in that it preserves an original dissyllabic form which in course of time had become monosyllabic. In other cases the same process takes place through a mistaken sense of analogy, where we cannot prove that an original dissyllabic form had any existence even in a prehistoric state of language. The occurrence of a number of such alternate forms would naturally leave a general impression in the minds of poets that two short syllables and one long syllable were under certain circumstances interchangeable. So considerable a number of words in which a long syllable has to be pronounced as two syllables has been collected by Professors Kuhn, Bollensen and others that no doubt can remain on this subject. Vedic poets being allowed to change a semivowel into a vowel, were free to say *nāsātyā* and *nāsātyā* VIII, 5, 32 *pr̥ithivyās* and *pr̥ithivṛyāḥ* *pītiōḥ* and *pītrōḥ* I 31 4. They could separate compound words and pronounce *ghṛitānnāḥ* or *ghṛitā ānnāḥ* VII, 3 1. They could insert a kind of shewa or svarabhakti in words like *sāmne* or *sāmne* VIII 6, 47 *dhāmnē* or *dhāmnē* VIII 92 25 *ārāvṇāḥ* and *ārāvṇāḥ*, IX, 63 5. They might vary between *pānti* and *pānti*, I, 41, 2, *yāthānā* and *yāthānā* I, 39 3 *nidhātōḥ* and *nidhātōḥ* I 41 9 *trēdhā* and *trēdhā* I 34, 8, *dēvāḥ* and *dēvāḥ* (besides *devāsaḥ*) I, 23 24 *rōdāsi* and *rōdāsi* I 33 9 59, 4 64 9 and *rōdāsyōḥ* I 33 5 59 2 117 10.

See the important chapters on *Kürzung der Vokale* and *Tilgung der Vokale* in Coates' *Aussprache des Lateinischen* and more especially his on the so-called rational vowel *a* in Plan II. *ibid.* vol II, p 70.

VI 24, 3, VII 6 2 X 74, 1<sup>a</sup> Need we wonder then if we find that, on the other hand they allowed themselves to pronounce *pr̥ithivī* as *pr̥ithivi* I 191 6, VII 34 7 99, 3 *dhṛ̥ishnāvā* as *dhṛ̥ishnāva* V 52 14 *śuvānā* as *śuvānā* ? There is no reason why we should change the spelling of *śuvānā* into *śvānā* The metre itself tells us at once where *śuvānā* is to be pronounced as two or as three syllables Nor is it possible to believe that those who first handed down and afterwards wrote down the text of the Vedic hymns should have been ignorant of that freedom of pronunciation Why there is not one single passage in the whole of the ninth *Maṇḍala* where, as far as I know, *śuvānā* should not be pronounced as dissyllabic, i.e. as *śuvānā* and to suppose that the scholars of India did not know how that superfluous syllable should be removed is really taking too low an estimate of men like *Vyāḥi* or *Saunaka*

But if we once admit that in these cases two syllables separated by a single consonant were pronounced as one and were metrically counted as one we can hardly resist the evidence in favour of a similar pronunciation in a large number of other words and we shall find that by the admission of this rapid pronunciation or of what in *Plautus* we should call irrational vowels many verses assume at once their regular form without the necessity of admitting the suppression of final *s* *m* *n* or the introduction of other prosodical licences To my mind the most convincing passages are those where as in the *Atyashā* and similar hymns a poet repeats the same phrase twice, uttering only one or two words but without endeavouring to avoid an excess of syllables which to our mind, unless we resort to synizesis would completely destroy the uniformity of the metre Thus we read

I, 133 6 *āpūrūshāghno* *prātā sūā sātvaḥhī*  
*trisaptāh sūā sātvaḥhī*

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Professor Bollensen in some of these passages proposes to read *śuvānā* as  
 In I 96 4 no change is necessary if we read *śuvānā* *Zeitschrift der D. M. G.*  
 N. P. 587

Here no pra must be pronounced with one ictus only in order to get a complete agreement between the two iambic diameters

I, 134 5 ūgrā īshāwāntā bhūrvām  
āpām īshāntā bhūrvām

As īshānta never occurs again I suspect that the original reading was īshāwānta in both lines and that in the second line īshāwānta pronounced rapidly was mistaken for īshānta. Is not bhūrvām a locative corresponding to the datives in vane which are so frequently used in the sense of infinitives? See note to I 6 8 page 47 seq. In I 138 3 we must read

āhēāmānā ūrusāmsā sārī bhāvā  
vāgē vāgē sārī bhāvā

In I 129 11

ādha hī tvā gānītā gīgānād vāsō  
rākshōhanām tvā gīgānād vāsō,

we might try to remove the difficulty by omitting vāsō at the end of the refrain but this would be against the general character of these hymns. We want the last word vāsō if possible at the end of both lines. But if so we must admit two cases of synizesis or if this seems too clumsy we must omit tvā.

I shall now proceed to give a number of other examples in which the same consonantal synizesis seems necessary in order to make the rhythm of the verses perceptible to our ears as it was to the ears of the ancient Rishis.

The preposition anu takes synizesis in

I, 127 1 ghrītāsyā vibhrāshām anu vāshā sōśishā Cf  
X 14, 1

The preposition abhi

I 91, 23 rāyō bhāgām sāhasāvānn abhi yūdhyā.

Here Professor Kuhn changes sahasavan into sahasvaḥ which, no doubt is a very simple and very plausible emendation. But in altering the text of the Veda many things have to be considered and in our case it might be objected that sahasvaḥ never occurs again as an epithet of Soma.



As an invocation *sahasvaḥ* refers to no deity but Agni, and even in its other cases it is applied to Agni and Indra only. However, I do not by any means maintain that *sahasvaḥ* could not be applied to Soma for nearly the same arguments could be used against *sahasāvan* if conjecturally put in the place of *sahasvaḥ*. I only wish to point out how everything ought to be tried first before we resort in the Veda to conjectural emendations. Therefore if in our passage there should be any objection to admitting the synizesis in *abhi* I should much rather propose synizesis of *sahasāvan*, than change it into *sahasvaḥ*. There is synizesis in *maha* e.g. I, 133, 6 *āvār māhā indrā dādr̥hī sṛdhī nāḥ*. Although this verse is quoted by the *Pratisakhya Sutra* 522 as one in which the lengthened syllable *dhi* of *sṛdhi* does not occupy the tenth place, and which therefore required special mention the original poet evidently thought otherwise and lengthened the syllable being a syllable liable to be lengthened because it really occupied the tenth place and therefore received a peculiar stress.

The preposition *pari*

VI, 52, 14 *mā vō vākāmsi paritākshyāni vōkām*  
*sūmnēshv id vō āntāmā mādēmā*

Here Professor Kuhn (*Beitrage* vol. IV, p. 197) begins the last *pāda* with *vōkām*, but this is impossible unless we change the accent of *vōkām* though even then the separation of the verb from *mā* and the accumulation of two verbs in the last line would be objectionable.

*Hārī* is pronounced as *hārī*

VII, 32, 12 *yā indrō harivān nā dābhanti tām iṣpāḥ*

II, 18, 5 *ā kātvarīmsātā haribhū yūgānaḥ*

Hence I propose to scan the difficult verse I, 167, 1 as follows

*sahasrām tā indrā ūtayo nāḥ*  
*sahasrām iṣhō harivō gūrtatāmāḥ\**

sāhāsrām̐ rāyō mādāvadhya  
sīhāsīnī upā nō yāntu vīgāh

That the final o instead of as is treated as a short syllable we saw before and in I 173 6 we observed that it was liable to synizesis. We see the same in

I 175 6 māyā ivāpo nī tīrhyāte bābhuthā  
V 61, 16 ā ya āyāso vivrītānā

The pragrīhya of the dual is known in the Veda to be liable in certain cases to Sandhi. If we extend this licence beyond the limits recognised by the Pratisakhya we might scan

VI 32 14 ūbhē rōdāsy āpām̐ nāpāh̐ kāmān mā or we might shorten the i before the a and admitting synizesis scan

ūbhē rōdāsī āpām̐ nāpāh̐ kāmān mā

In III 6 10 we must either admit Sandhi between pīākī and adhvareva or contract the first two syllables of adhvareva

The o and e of vocatives before vowels when changed into av or a(y) are liable to synizesis

IV 48 1 vāyāy ā kāndrēnā rīthcōnā (Anushṭubh c)  
IV, 1, 2 sā bhrātārām̐ varuṣām̐ āgnā ā vāvṛtsvā

The termination avāh also before vowels, seems to count as one syllable in V 52, 14 dīvō vā dhīrīshvavā ōgāsā which would render Professor Bollensen's correction (Orient und Occident vol 11, p 480) dhīrīshvuogāsā unnecessary

Like ava and va we find aya and iya, too in several words liable to be contracted in pronunciation e.g. vayam, VI, 23, 5 ayam I 177 4 iyam VII 66 8 I 186 11 (unless we read vo sme), X, 129 6 Professor Bollensen's proposal to change iyam to im and ayam to ām (Orient und Occident vol 11 p 461), would only cause obscurity without any adequate gain, while other words would by a similar suppression of vowels or consonants become simply irrerecognisable. In I 169 6 for instance ādha has to be

pronounced with one ictus in VI 26 7 <sup>sadhivīrā</sup> is trisyllabic In VI, 10, 1 we must admit synizesis in *adhvare*, in I 161, 8 either in *udakām* or in *abīavitana* I 110 9 in *ṛbhumān* VIII 79 4 in *divāḥ* V 4 6 in *nṛtama* (unless we read *so gne*) I 164 17 in *paraḥ* VI 13 14, in *pāvaka* I 191 6 VII 34 7 99 3 in *pr̥thivī* II 20 8 in *puraḥ*, VI, 10, 1 in *prayatī* VI 17 7 in *bṛhat* IX 19 6 in *bhīyāsam* I 133 6 in *mahāḥ* II 28 6 IV 1 2 VI 75, 18 in *varuṇa* III 30 21 in *vṛṣhabha* VII 41 6 in *vāgīnaḥ* II 43 2 in *sūmatīḥ* VI 51, 2 in *sanūtār* VI 18 12 in *sthavīrasya*, &c

These remarks will I hope, suffice in order to justify the principles by which I have been guided in my treatment of the text and in my translation of the *Rig veda* I know I shall seem to some to have been too timid in retaining whatever can possibly be retained in the traditional text of these ancient hymns while others will look upon the emendations which I have suggested as unpardonable temerity Let everything be weighed in the just scales of argument Those who argue for victory and not for truth can have no hearing in our court There is too much serious work to be done to allow time for wrangling or abuse Any dictionary will supply strong words to those who condescend to such warfare but strong arguments require honest labour sound judgment and above all a genuine love of truth

The second volume which I am now preparing for Press will contain the remaining hymns addressed to the Maruts The notes will necessarily have to be reduced to smaller dimensions but they must always constitute the more important part in a translation or more truly, in a deciphering of Vedic hymns

F MAX MÜLLER

PARKS END OXFORD

March 1869

# VEDIC HYMNS

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## MANDALA X HYMN 121

ASHTAKA VIII, ADHYĀYA 7, VARGA 3-4

### TO THE UNKNOWN GOD

1 In the beginning there arose the Golden Child (Hiranya-garbha<sup>1</sup>) as soon as born, he alone was the lord of all that is He established the earth and this heaven —Who is the God to whom we shall offer sacrifice ?

2 He who gives breath he who gives strength, whose<sup>1</sup> command all the bright gods revere whose shadow<sup>2</sup> is immortality, whose shadow is death —Who is the God to whom we shall offer sacrifice ?

3 He who through his might became the sole king of the breathing and twinkling<sup>1</sup> world who governs all this man and beast —Who is the God to whom we shall offer sacrifice ?

4 He through whose might<sup>1</sup> these snowy mountains are, and the sea they say, with the distant river (the Rasā<sup>2</sup>), he of whom these regions are indeed the two arms —Who is the God to whom we shall offer sacrifice ?

5 He through whom the awful heaven and the earth were made fast<sup>1</sup> he through whom the ether was established and the firmament he who measured the air in the sky<sup>2</sup> —Who is the God to whom we shall offer sacrifice ?

6 He to whom heaven and earth<sup>1</sup> standing firm by his will look up, trembling in their mind, he over whom the risen sun shines forth —Who is the God to whom we shall offer sacrifice ?

7 When the great waters<sup>1</sup> went everywhere, holding the germ (Hiraṇya-garbha) and generating light then there arose from them the (sole<sup>2</sup>) breath of the gods —Who is the God to whom we shall offer sacrifice ?

8 He who by his might looked even over the waters which held power (the germ) and generated the sacrifice (light<sup>1</sup>), he who alone is God above all gods<sup>2</sup> —Who is the God to whom we shall offer sacrifice ?

9 May he not hurt us he who is the begetter of the earth or he, the righteous, who begat the heaven, he who also begat the bright and mighty waters —Who is the God to whom we shall offer sacrifice ?

[10 Praçâpati no other than thou embraces all these created things May that be ours which we desire when sacrificing to thee may we be lords of wealth !]

## NOTES

This hymn is ascribed to Hiraṇyagarbha Prâgâpatya, and is supposed to be addressed to Ka Who, i e the Unknown God

First translated in my History of Ancient Sanskrit Literature 1859 p 569 see also Hibbert Lectures 1882, p 301, Muir Original Sanskrit Texts IV p 15

Verse 1=VS XIII 4 XXIII, 1, XXV 10 TS IV 1, 8, 3, 2 8, 2, AV IV, 2 7

Verse 2=VS XXV, 13, TS IV, 1, 8, 4, VII, 5, 17 1, AV IV 2, 1 XIII, 3, 24

Verse 3=VS XXIII 3 XXV 11, TS IV, 1, 8, 4 VII 5, 16 1 AV IV, 2, 2

Verse 4=VS XXV, 12 TS IV, 1, 8 4, AV IV 2 5

Verse 5=VS XXXII, 6, TS IV 1, 8, 5, AV IV 2 4

Verse 6=VS XXXII 7, TS IV, 1, 8 5, AV IV 2, 3

Verse 7=VS XXVII 25, XXXII 7 TS II 2, 12 1, IV 1 8 5 TA I 23 8 AV IV 2 6

Verse 8=VS XXVII, 26 XXXII 7, TS IV, 1, 8, 6

Verse 9=VS XII, 102, TS IV, 2, 7, 1

Verse 10=VS X 20, XXIII 65 TS I 8 14, 2, III 2, 5 6, TB II 8 1 2 III 5, 7, 1, AV VII 79 4 80, 3

This is one of the hymns which has always been suspected as modern by European interpreters The reason is clear To us the conception of one God which pervades the whole of this hymn seems later than the conception of many individual gods as recognised in various aspects of nature such as the gods of the sky the sun the storms or the fire And in a certain sense we may be right and language also confirms our sentiment In our hymn there are several words which do not occur again in the Rîgveda, or which occur in places only which have likewise been suspected to be of more modern date Hiraṇyagarbhâ

itself is an ἄπαξ λεγόμενον. *Sām avīrtata* is found only in the last *Maṇḍala* X, 90 14 129 4. *Bhūtá* also in the sense of what is occurs in the tenth *Maṇḍala* only. It is used three times (X, 55 2 38 12 90 2) as opposed to *bhāvya* i.e. what is and what will be and once more in the sense of all that is (X 85, 17) *Ātmadañ* in the sense of giving life is another ἄπαξ λεγόμενον. *Prasish* is restricted to *Maṇḍalas* I (I 145 1) IX (IX 66 6, 86 32) and our passage *Himāvat*, ἄπαξ λεγόμενον. The repetition of the relative pronoun in verses 2 and 4 is unusual. In the tenth verse the compound *yát kāmāñ* is modern and the insertion of *etam* between *tvát* and *anyañ* is at all events exceptional. The passage V 31 2 is not parallel, because in *tvát indra vásyāñ anyát*, the ablative *tvat* is governed by *vásyañ*. In VI 21 10, *ná tvāñvān anyañ amṛita tvát asti*, *anyañ* is separated from *tvat* by a vocative only as in VIII 24, 11.

But when we say that a certain hymn is modern, we must carefully consider what we mean. Our hymn for instance, must have existed not only previous to the *Bráhmaṇa* period for many *Bráhmaṇas* presuppose it but previous to the *Mantra* period also. It is true that no verse of it occurs in the *Sāma veda* but in the *Sāma veda-bráhmaṇa* IX, 9, 12 verse 1 at least is mentioned\*. Most of its verses however occur in the *Vāgasaneyi saṃhitā* in the *Ātittirīya-saṃhitā* and in the *Atharva-veda-saṃhitā* nay, the last verse, to my mind the most suspicious of all, occurs most frequently in the other *Samhitās* and *Bráhmaṇas*.

But though most of the verses of our hymn occur in other *Samhitās*, they do not always occur in the same order.

In the *Vāg Samh* we have the first verse in XIII 4 but no other verse of our hymn follows. We have the first verse again in XXIII 1 but not followed by verse 2 but by verse 3 (XXIII, 3)<sup>b</sup>. Then we have verse 1 once more

\* The last line is here *tasmai ta indo havishā vidhema*, let us sacrifice to him with thy oblation, O Soma!

<sup>b</sup> Var lect *nimeshatañ*

in XXV 10, followed by verse 3 (XXV, 11) by verse 4 (XXV, 12), and then by verse 2 (XXV 13)

We have verses 5 6, 7 8 in VS XXXII 6 and 7 and verses 7 and 8 in VS XXVII 25 and 26 while verse 9 is found in XII 102 only<sup>a</sup> and the last verse in X 20<sup>b</sup>, and XXIII 6.

In the Taitt Samhitā the verses follow more regularly still never quite in the same order as in the R̥g-vedī. In TS IV 1, 8 3 we have verses 1 to 8, but verse 3 before verse 2, and verse 6 before verse 5, while verse 9 follows in IV 2 7, 1

In TS v 3 stands before v 2 in VII 5, 16 1 and VII 5 17 1

In TS II 2, 12, the pratikas of verses 1, 7, 10 are quoted in succession

Verse 7 occurs with important various readings in TA I 23, 8, āpo ha yād br̥hatīr gārbham āyan dāksham dādhanā ganāyanti<sup>c</sup> svayambhum tāta ime-dhyāsrgyanta sargāh

Lastly in the AV we find verses 1 to 7 from IV 2 1, to IV 2 7 but arranged in a different order viz as 2, 3 6, 5 4, 7 1 and with important various readings

Verse 2, yō 3 syese dvipādo yās katushpada<sup>c</sup> as third pada also in XIII, 3 24

Verse 3 ekō ragā yāsyā klayāmṛitam yāsyā mṛityūh, as third pāda

Verse 4 yāsyā vīṣve, samudré yasya rasām idāhu<sup>c</sup> imās ka

Verse 5 yasya dyaur urvī pr̥thivī ka mahī yasyādā urva-  
1 ntāriksham yasyāsau sūro vitato mahitvā

Verse 6 avatar kaskabhāne bhīyāsāne rodasī āhvayethām  
(sic) yasyāsau panthā rāgasō vimāna<sup>c</sup>

Verse 7, āpo agre vīṣvam āvān garbham dādhanā amṛitā  
ritagnāh, yāsu devīshv ādhi devā āsit

Verse 10, vīṣvā rūpaṁ paribh r gagāna see VII 79, 4, and 80 3

We are justified, therefore, in looking upon the verses, composing this h, mn as existing before the

<sup>a</sup> Var lect mā mā satyadharma vyāna, prathamō for br̥hatīh

<sup>b</sup> Var lect rūpām for bhūtām

<sup>c</sup> Var lect ver 5 dr̥dhē dual for dr̥dhā, ver 6 úditaṁ vyēn for údito vibhāti, ver 8, agnīm for yagnām



final arrangement of the four Samhitās, and if we persist in calling a hymn dating from that period a modern hymn we must make it quite clear that according to the present state of our knowledge, such a hymn cannot well be more modern than 1000 B.C. Besides the variations in the arrangement of the verses of our hymn the very considerable various readings which we find in the VS, TS and AV are highly instructive, as showing the frequent employment of our hymn for sacrificial purposes. In several cases these various readings are of great importance as we shall see.

#### Verse 1

MUIR Hiraṇyagarbha arose in the beginning born, he was the one lord of things existing. He established the earth and this sky to what god shall we offer our oblation?

LUDWIG Hiraṇyagarbha hat zuerst sich gebildet, er ward geboren als einziger herr alles gewordenen, diese erde und diesen himmel halt er. Ka dem gotte, mochten wir mit havis aufwarten.

Note 1. Hiraṇyagarbha<sup>a</sup> has been translated in different ways and it would perhaps be best to keep it as a proper name which it is in later times. It means literally the golden embryo the golden germ or child or born of a golden womb, and was no doubt an attempt at naming the sun. Soon, however that name became mythological. The golden child was supposed to have been so called because it was Pragâpati, the lord of creation, when dwelling as yet in the golden egg and Hiraṇyagarbha became in the end a recognised name of Pragâpati see Sây on X 121, 1. All this is fully explained by Sâyana TS IV, 1, 8, 3 IV, 2, 8, 2, by Mahîdhara, VS XIII, 4.

#### Verse 2

MUIR He who gives breath, who gives strength, whose command all [even] the gods, reverence, whose shadow is immortality whose shadow is death to what god shall we offer our oblation?

<sup>a</sup> M. M. India, What can it teach us? pp 144 162

LUDWIG Geber des lebendigen hauches geber der kraft, zu des unterweisung alle gotter sich einfinden, des glanz die unsterblichkeit, dessen der tod ist Ka dem gotte mochten wir mit havis aufwarten

**Note 1.** In order to account for the repetition of *yasya Sâyana* and *Mahîdhara* take *visve* for men and *devâh* for gods

**Note 2** It is difficult to say what is meant by *khâyâ* shadow I take it in the sense of what belongs to the god, as the shadow belongs to a man, what follows him, or is determined by him In that sense *Sâyana* also takes it, TS IV 1 8 4 *yasya pragâpater khâyâvat svâdhînam amṛitam, moksharupam mṛityuḥ, prâṇnâm maraṇam api yasya khâyeva svâdhînaḥ* and, though not quite so clearly in RV X 121 2 *Mahîdhara* on the contrary takes *khâyâ* in the sense of refuge, and says whose shadow, i e whose worship, preceded by knowledge, is *amṛita*, immortality, a means of deliverance\*, while ignorance of him is death or leads to *samsâra*

### Verse 3

MUIR Who by his might became the sole king of the breathing and winking world, who is the lord of this two-footed and four footed [creation] to what god shall we offer our oblation?

LUDWIG Der des atmenden augenbewegenden lebendigen durch seine grosze der einzige konig geworden, der verfugt uber disz zwei und vier fuszige, Ka dem gotte, mochten wir mit havis aufwarten

**Note 1** It is difficult to say whether *nimishataḥ* means twinkling or sleeping It has both meanings as to wink has in English *Sâyana* (X 121 3 TS IV, 1, 8, 4) and *Mahîdhara* (VS XXIII 3<sup>b</sup>) explain it by winking This may be right as expressing sensuous perception in addition to mere breathing In X, 190 2 *visvasya mishatô varî* means lord of all that winks, i e

\* *muktihetu* not *yuktihetu* as Weber prints

<sup>b</sup> Is *nimeshâtô* in XXIII 3 a *varia lectio* or an *aruddha*? In XXV 13 we read *nimishato*.

lives The later idea that the gods do not wink, has nothing to do with our passage

#### Verse 4

MUIR Whose greatness these snowy mountains and the sea with the Rasâ (river), declare,—of whom these regions of whom they are the arms to what god shall we offer our oblation?

LUDWIG Dessen die schneebedeckten (berge die Hima-vân) vermoge seiner grosze, als des eigentum man ocean und Rasâ nennt des dise himelsgegenden des arme sie Ka, dem gotte mochten wir mit havis aufwarten

Note 1 Muir's translation which suggests itself very naturally to a European mind is impossible, because mahitvâ cannot be either mahitvâm (as Sâyana also and Mahidhara suggest), or mahitvâni and because âhuḥ does not mean declare Otherwise nothing could be better than his rendering 'Whose greatness these snowy mountains and the sea with the Rasâ (river), declare'

Mahitvâ, as Sâyana also rightly perceives, TS IV, 1 8 4, is a very common instrumental (see Lanman Noun inflection, pp 335-6) and the same mahitvâ must be supplied for samudrâm We might make the whole sentence dependent on âhuḥ without much change of meaning The Atharva veda text supplies a lectio facilior, but not therefore melior

Note 2 The Rasâ is a distant river, in some respects like the Greek Okeanos Dr Aufrecht takes it as a name of the milky way, Z D M G XIII 498 see Muir S T II p 373, n 19

#### Verse 5

MUIR By whom the sky is fiery, and the earth fixed, by whom the firmament and the heaven were established who in the atmosphere is the measurer of the aerial space to what god shall we offer our oblation?

LUDWIG Durch den gewaltig der himel und fest die erde, durch den gestutzt Svar, und das gewolbe, der die raume im mittelgebiete ausgemessen, Ka dem gotte mochten wir mit havis aufwarten

**Note 1** In this verse I decidedly prefer the reading of the Atharva veda *yena dyaur ugrā pṛthivī ā dr̥iḥ*. It seems not a lectio facilior and we avoid the statement that the heaven has been made ugrā. Ugra as applied to dyaus means awful and grand as an inherent quality rather and not simply strong. See Ludwig Notes p 441.

**Note 2** *Ragaso vimānaḥ* has been fully discussed by Muir S T IV p 71 but it is difficult to find a right translation for it, because the cosmography of the Veda is so different from our own (see I 6 9 note 1 and I, 19 3 note 1). I think we may translate it here by the air or even by space particularly the bright air in the sky the sky (antariksha or nabhas) being between heaven (dyu) and earth (pṛthivī) while *svaḥ* and *nāka* are still higher than the heaven (dyu) *svaḥ* being sometimes explained as the abode of the sun, the ether or empyrean, *nāka* the firmament, as *svarga* (Mahādhara) or *svaḥ* as *svarga* and *naka* as *āditya* (Sāyana). *Vimāna* is here simply the measurer though *vima*, from meaning to measure, is apt to take the meaning of to make, which is an excuse for Sayana's rendering who makes the rain in the sky.

The Atharva veda rendering is very free, and certainly no improvement.

### Verse 6

**Muir** To whom two contending armies, sustained by his succour, looked up trembling in mind, over whom the risen sun shines to what god shall we offer our oblation?

**Ludwig** Auf den die beiden Schlachtreihen durch (ihre) Begrüde aufgestellt in Ordnung ihren Blick richten, zitternd, im Geiste wo darüber hin aufgegangen Sūra ausstrahlt, Ka, dem Gotte, möchten wir mit Havis aufwarten.

**Note 1** It would be well to read *ródasī* for *krandasī* (which B R explain by two armies), and the various reading in AV IV, 2, 3 decidedly points in that direction. But even if *krándasī* stands, it must be taken in the same sense as *ródasī*. *Uditau vyeti* in TS IV, 1, 8, 5 is explained by *udayavishaye vividham gakkhati*.

## Verse 7

MUIR When the great waters pervaded the universe containing in embryo and generating fire thence rose the one spirit (īśu) of the gods to what god shall we offer our oblation?

LUDWIG Als die groszen waszer kamen die allen keim in sich faszten, zeugend den Agni, da kam zu stunde der gotter einziger lebensgeist Ka, dem gotte mochten wir mit havis aufwarten.

Note 1 The waters here referred to have to be understood as the waters in the beginning of the creation, where as we read (RV X 129 3) 'everything was like a sea without a light,' or as the Satapatha brāhmaṇa (XI 1 6 1) says 'everything was water and sea.' These waters held the germ<sup>a</sup> and produced the golden light, the sun<sup>b</sup> whence arose the life of all the gods, viz Pragāpa<sup>c</sup>. The Atharva veda adds a verse which repeats the same idea more clearly *āpo vatsām ganayantī garbham āgre samairayan tasyotā gāyamānasyólba asid dhiraṇyāya*. In the beginning the waters producing a young brought forth an embryo and when it was being born, it had a golden covering. The sun rise serves here as elsewhere as an image of the creation.

Note 2 Grassmann proposes to omit *eka*, because it is absent in the Maitrāyaṇi Sākhā. The metre shows the same

## Verse 8

MUIR He who through his greatness beheld the waters which contained power and generated sacrifice who was the one god above the gods to what god shall we offer our oblation?

LUDWIG Der in seiner grosze sogar die waszer uber schaute, wie sie die fähigkeit besitzend erzeugten das opfer, der der einzige gott war uber den gottern, Ka dem gotte, mochten wir mit havis aufwarten.

Note 1 In *dáksham dádhanā ganáyantīr yagnām*, we have a repetition of what was said in the preceding verse

<sup>a</sup> See RV X 82 5-6

<sup>b</sup> See RV X 72 7

daksham standing for gárbham yagñam for agñam which is actually the reading of TS. The Atharva veda does not contain this verse which is used as an anyā vikalpita yagñam in TS.

**Note 2** It is curious that one of the most important sentences in the Rīg veda *yo deveshv adhi deva eka asit*, should have been changed in the Atharva veda IV 2 6 into *yāsu devīshv adhi deva āsit*, 'over which divine waters there was the god'. See Ludwig Notes p 441.

### Verse 9

**MUIR** May he not injure us he who is the generator of the earth who ruling by fixed ordinances produced the heavens, who produced the great and brilliant waters to what god shall we offer our oblation?

**LUDWIG** Nicht schade uns, der der erde erzeuger oder der den himmel bereitet mit wahrhafter sitzung, der auch die wasser die helen die machtigen erzeugt hat. Ka dem gotte mochten wir mit havis aufwarten.

### Verse 10

**MUIR** Pragapati no other than thou is lord over all these created things may we obtain that through desire of which we have invoked thee may we become masters of riches.

**LUDWIG** Pragapati kein anderer als du hat umfasst die wesen alle der wunsch, um deswillen wir dir opfern, der werde uns zu teil, besitzer von reichthumern mogen wir sein.

**Note 1** This verse is certainly extremely weak after all that preceded, still, to judge from its frequent occurrence we cannot well discard it. All we can say is that nowhere, except in the Rīg veda does it form the final verse of our hymn and thus spoil its whole character.

That character consists chiefly in the burden of the nine verses, *Kasmai devāya havishā vidhema*, 'To what god shall we offer sacrifice?' This is clearly meant to express a desire of finding out the true but unknown god and to do so even after all has been said that can be said of a supreme god. To finish such a hymn with a statement

that Pragapati is the god who deserves our sacrifice may be very natural theologically but it is entirely uncalled for poetically. The verb phrase *Kṛtsmai devāya havishā vidhema* must have been a familiar phrase for we find in a hymn addressed to the wind X 163, 4 after all has been said that can be said of him the concluding line *ghóshāñ it asya śrinvire nā rūpam tásmai vatiya havisha vidhema* his sound indeed is heard but he is not seen—to that Vata let us offer sacrifice.

But more than this, on the strength of hymns like our own in which the interrogative pronoun *ka* who occurs the Brāhmanas actually invented a god of the name of *ka*. I pointed this out many years ago in my History of Ancient Sanskrit Literature (1860 p 433) where I said 'In accordance with the same system we find that the authors of the Brāhmanas had so completely broken with the past that forgetful of the poetical character of the hymns and the yearning of the poets after the unknown god they exalted the interrogative pronoun into a deity and acknowledged a god 'Ka or Who' In the Taittirīya *saṃhitā* (I, 7, 6, 6) in the Kaushītaki *brāhmaṇa* (XXIV, 4) in the Tandya *brāhmaṇa* (XV, 10) and in the Satapatha *brāhmaṇa*\*, whenever interrogative verses occur, the author states, that *Ka* is Pragapati or the Lord of Creatures (*Pragāpatir vai Ka*)<sup>1</sup> Nor did they stop there. Some of the hymns in which the interrogative pronoun occurred were called *Kadvai* i.e. having had or quid. But soon a new adjective was formed and not only the hymns but the sacrifices also, offered to the god were called *Kāya*, or who ish<sup>b</sup>. This word, which is not to be identified with the Latin *cujus* *cujā*, *cujum* but is merely the artificial product of an effete mind, is found in the Taittirīya *saṃhitā* (I 8, 3, 1) and in the Vāgasaneyi-*saṃhitā* (XXIV 15) At the time of Panini

\* Satap Brāhm I 1, 1 13, II 5, 2 13 IV, 5 6 4 also Aitar Brāhm III 21

<sup>b</sup> Āsv Sr Sūtra II, 17 14 Katy Sr Sūtra V 4, 23, Vait. Sūtra VIII, 22, ed Gaike

this word had acquired such legitimacy as to call for a separate rule explaining its formation (Pan. IV 2, 25). The commentator there explains ka by brahman. After this we can hardly wonder that in the later Sanskrit literature of the Purāṇas, ka appears as a recognised god as the supreme god with a genealogy of his own perhaps even with a wife and that in the Laws of Manu one of the recognised forms of marriage generally known by the name of Praśāpti marriage, occurs under the monstrous title of 'kāva. Strange! still grammarians who know that ka forms the dative kasmai only if it is an interrogative pronoun consider kasmai in our hymn as irregular, because as a proper name, ka ought to form the dative Kāya.



## MANDALA I, HYMN 6

## ASHTAKA I, ADHYĀYA 1 VARGA 11-12

TO INDRA AND THE MARUTS (THE STORM GODS)

1 Those who stand around<sup>2</sup> him while he moves on harness the bright red (steed)<sup>1</sup> the lights in heaven shine forth<sup>3</sup>

2 They harness to the chariot on each side his (Indra's)<sup>1</sup> two favourite bays, the brown, the bold who can carry the hero

3 Thou who createst light where there was no light and form O men<sup>1</sup> where there was no form hast been born together with the dawns<sup>2</sup>

4 Thereupon<sup>1</sup> they (the Maruts), according to their wont<sup>2</sup>, assumed again the form of new born babes<sup>3</sup>, taking their sacred name

5 Thou O Indra, with the swift Maruts<sup>1</sup>, who break even through the stronghold<sup>2</sup>, hast found even in their hiding-place the bright ones<sup>3</sup> (days or clouds)

6 The pious singers<sup>1</sup> (the Maruts) have, after their own mind<sup>2</sup> shouted towards the giver of wealth the great, the glorious (Indra)

7 Mayest thou<sup>1</sup> (host of the Maruts) be verily seen<sup>2</sup> coming together with Indra, the fearless you are both happy-making, and of equal splendour

8 With the beloved hosts of Indra with the blameless, hasting<sup>1</sup> (Maruts), the sacrificer<sup>1</sup> cries aloud

---

9 From yonder O traveller (Indra) come hither  
or from the light of heaven<sup>1</sup>, the singers all yearn  
for it,—

10 Or we ask Indra for help from here or  
from heaven, or from above the earth, or from the  
great sky

## NOTES

This hymn is ascribed to Kazva the son of Ghora. The metre is Gâyatrî throughout.

Verse 1=SV II 818, VS XXIII, 5 AV XX 26 4  
47 10 69 9 TS VII 4, 20 1 TB III, 9 4 1

Verse 2=SV II 819 VS XXIII 6, AV XX, 26, 5,  
47 1, 69 10 TS VII, 4 20, 1

Verse 3=SV II 820 VS XXIX 37, AV XX, 26 6,  
47 12, 69, 11 TS VII 4, 20 1 TB III 9, 4 3

Verse 4=SV II 101 AV XX 40 3, 69 12

Verse 5=SV II 202 AV XX 70, 1

Verse 6=AV XX, 70 2

Verse 7=SV II 200 AV XX, 40, 1 70, 3

Verse 8=AV XX, 40, 2, 70, 4

Verse 9=AV XX, 70 5

Verse 10=AV XX 70 6

## Verse 1

WILSON The circumstationed (inhabitants of the three worlds) associate with (Indra) the mighty (Sun), the indestructive (fire), the moving (wind) and the lights that shine in the sky

BENFEY Die rothe Sonne schirren sie an, die wandelt um die stehenden Strahlen strahlen am Himmel auf

LUDWIG Sie spannen an den hellen, den roten, den vom feststehenden hinwegwandelnden heller glanz erstrahlt am Himmel

Note 1 The poet begins with a somewhat abrupt description of a sunrise. Indra is taken as the god of the bright day, whose steed is the sun, and whose companions the Maruts or the storm gods. Arushá, meaning originally red, is used as a proper name of the horse or of the rising sun, though it occurs more frequently as the name of the red horses or flames of Agni, the god of fire, and also of the morning light. In our passage, Arushá, a substantive, meaning the red of the morning has taken bradhna as an

adjective—*bradhna* meaning as far as can be made out bright in general, though as it is especially applied to the Soma juice perhaps bright brown or yellow. Names of colour are difficult to translate from one language into another for their shades vary, and withdraw themselves from sharp definition. We shall meet with this difficulty again and again in the Veda see RV X 20, 9.

As it has actually been doubted whether *bradhna arushá* can be meant for the sun and whether the Vedic poets ever looked upon the sun as a horse I may quote *Vig Samh XXIII, 4* where the same verse occurs and is declared to be addressed to the sun and *Satap Br XIII 2 6 1* where we read *yusiganti bradhnām arushām karintām itī, asau vā adityo bradhno ruro mūm evāsmā adityām yunakti svargasya lokasya samashṭyaī*. Ludwig remarks justly that the sun has been conceived as a chariot also, and that *bradhna arushá* may have been thus understood here. Delbruck translates quite boldly *Sie schirren die rothe Sonne an*. See also *Tait Br III, 7, 7, 4*, *Tandya Br XXIII, 3 5* *Sankh Br II 17 3*, Ludwig, *Comm II* p 173. M. Bergaigne (*Rel Ved III* p 324) remarks very truly 'Le soleil est tantôt une roue tantôt un char, tantôt un cheval, trainant le char tantôt un héros monté sur le char et dirigeant les chevaux'.

The following passages will illustrate the principal meaning of *arushá* and justify the translation here adopted.

### ARUSHÁ, AS AN ADJECTIVE

*Arushá* is used as an adjective in the sense of red

VII 97 6 *tām sagmasaḥ arushāsaḥ āsvāḥ br̥haspatim saha-vāhaḥ vahanti*,—*nābhaḥ na rūpām arusham vāsānaḥ*

Powerful red horses drawing together draw him, *Br̥haspati* horses clothed in red colour like the sky

III 1, 4. *svetām gaganānam arusham mahi tvā*

*Agni* the white, when born, the red, by growth

III 15 3 *kr̥shnāsu agne arushāḥ ví bhāhi*

Shine O *Agni*, red among the dark ones

III 31 21 VI 27 7

VII, 75 6 *prāti dyutānam arushāsaḥ arvaḥ kītrāḥ adī-  
sran ushāsam vahantaḥ*

The red horses, the beautiful were seen bringing to us  
the bright dawn

V 43 12, I 118, 5 IV 43 6 V 73 5, I, 36 9 VII,  
3 3 16 3 X 45 7, I 141 8

II 2 8 *saḥ idhanāḥ ushasaḥ rāmyaḥ ānu svāḥ na didet  
arushena bhānunā*

He (Agni), lit after the lovely dawns shone like the sky  
with his red splendour

III 29, 6, IV, 58, 7, I, 114 5 V, 59 5 12 2, 12 6  
VI 8 1

VI 48 6 *syāvasu arushāḥ vṛśhā*

In the dark (nights) the red hero (Agni) Cf III 7 5

In one passage *vṛśhan* *arushā* is intended for fire in the  
shape of lightning

X 89 9 *ni amitreshu vadham indra tumiam vṛśhan  
vṛśhānam arusham sīsihi*

Whet, O strong Indra the heavy strong red weapon,  
against the enemies

X 43, 9 *ut gāyatām parasuḥ gyótishā sahā—vi roṇatām  
arushaḥ bhānūnā sukīḥ*

May the axe (the thunderbolt) appear with the light—  
may the red one blaze forth bright with splendour

X 1, 6, VI, 3, 6

X 20 9 *krishnāḥ svetaḥ arushāḥ yāmaḥ asya bradhnāḥ  
nigraḥ uta sōnaḥ*

His (Agni's) path is black, white, red bright, reddish  
and yellow

Here it is extremely difficult to keep all the colours  
distinct

*Arushā* is frequently applied to Soma, particularly in the  
9th *Mandala*. There we read

IX 8, 6 *arushāḥ hārīḥ* IX, 71 7 *arushāḥ divaḥ kavīḥ  
vṛśhā* IX 74, 1 *vāgī arushāḥ* IX, 82, 1 *arushāḥ vṛśhā  
hārīḥ* IX 89 3 *hārim arushām*

IX, 111 1 *arushāḥ hārīḥ* See also IX 25, 5, 61, 21  
In IX, 72, 1 *arushā* seems used as a substantive in the  
sense of red horse.

Professor Spiegel in his important review of my translation (Heidelberger Jahrbucher 1870 p 104) points out that *arusha* in Zend means white, so that it would seem as if the original meaning of *arusha* had been bright, bright like fire, and thus red

### ARUSHĀ, AS AN APPELLATIVE

*Arushā* is used as an appellative and in the following senses

I The one red horse of the Sun the two or more red-horses of Agni

I, 6 I *yuṣṭānti bradhnām arushām*

They yoke the bright red horse (the Sun)

I 94, 10 *yāt āyukthā arushā rohītā rāthe*

When thou (Agni) hadst yoked the two red horses and the two ruddy horses to the chariot I 146, 2

II 10, 2 *srūyāḥ agniḥ—hāvam me—syāvā ratham vaha-tā rohītā vā uta arushā*

Mayest thou Agni hear my call, whether the two black or the two ruddy, or the two red-horses carry you

Here three kinds of colours are clearly distinguished, and an intentional difference is made between *rōhita* and *arushā* IV, 2 3

IV, 6, 9 *tava tyē agne haritāḥ—rōhitāsaḥ—arushāsaḥ vṛshanaḥ*

To thee (Agni) belong these bays, these ruddy these red horses the stallions

Here, again, three kinds of horses are distinguished—*Harits*, *Rōhitas* and *Arushās*

VIII 34 17 *yē rigrāḥ vāta ramhasaḥ arushāsaḥ raghu syādaḥ*

Here *arushā* may be the subject, and the rest adjectives but it is also possible to take all the words as adjectives referring them to *āsu* in the next verse The fact that *rigrā* likewise expresses a peculiar red colour, is no objection, as may be seen from I 6, 1, 94, 10

VII, 42, 2 *yunkshva—haritāḥ rohītāḥ ka yē vā sādman arushāḥ*

Yoke (O Agni) the bays and the ruddy horses or the red horses which are in thy stable VII 16 2

2 The cloud, represented as one of the horses of the Maruts

I 85 5 utá arushásya vi syanti dháíá/

(When you go to the battle O Maruts) the streams of the red (horse) flow off

V 56 7 utá syá/ vagi arusha/

This strong red horse —meant for one of the horses of the Maruts but at the same time as sending rain

### ARUSHA, AS THE PROPER NAME OF A SOLAR DEITY

Besides the passages in which arushá is used either as an adjective in the sense of red or as an appellative meaning some kind of horse there are others in which, as I pointed out in my Essay on Comparative Mythology\* Arushá occurs as a proper name as the name of a solar deity, as the bright deity of the morning (Morgenroth) My interpretation of some of these passages has been contested nor shall I deny that in some of them a different interpretation is possible, and that in looking for traces of Arusha as a Vedic deity, representing the morning or the rising sun and containing, as I endeavoured to show, the first germs of the Greek name of Eros, I may have seen more indications of the presence of that deity in the Veda than others would feel inclined to acknowledge Yet in going over the same ground again I think that even verses which for a time I felt inclined to surrender yield a better sense if we take the word arushá, which occurs in them as a substantive, as the name of a matutinal deity, than if we look upon it as an adjective or a mere appellative It might be said that wherever this arushá occurs apparently as the name of a deity, we ought to supply Agni or Indra or Sūrya This is true to a certain extent, for the sun, or the light of the morning, or the bright sky form no doubt the substance and

\* Chips from a German Workshop 2nd ed vol II p 137 seq  
Selected Essays, vol I, p 444

subject matter of this deity. But the same applies to many other names originally intended for these conceptions but which nevertheless in the course of time became independent names of independent deities. In our passage I 6 1, *yuvānti brāhman arusham* we may return for *arusha* the appellative power of steed or red steed but if we could ask the poet what he meant by this red steed, or if we ask ourselves what we can possibly understand by it the answer would be, the morning sun or the light of the morning. In other passages, however this meaning of red steed is really no longer applicable and we can only translate *Arusha* by the Red, understanding by this name the deity of the morning or of the morning sun the later *Arum*.

VII 71 1 *apī svasuś uśhasāś nak gīhite rīnakti kīśh nīś arushīya pāntham*

The Night retires from her sister the Dawn the Dark one yields the path to the Red one i.e. the red morning.

Here *Arusha* shares the same half mythological character as *Ushas*. Where we should speak of dawn and morning as mere periods of time the Vedic poet speaks of them as living and intelligent beings, half human half divine as powers of nature capable of understanding his prayers and powerful enough to reward his praises. I do not think therefore that we need hesitate to take *Arushā* in this passage as a proper name of the morning, or of the morning sun to whom the dark goddess the Night, yields the path when he rises in the East.

VI, 49, 2 *divaś sīsum sahasaś sūnum agnim yagnīśya ketum arushīm yagnidhyai*

To worship the child of *Dyu* the son of strength, *Agni* the light of the sacrifice the Red one (*Arushā*)

In this verse, where the name of *Agni* actually occurs it would be easier than in the preceding verse to translate *arushā* as an adjective referring it either to *Agni*, the god of fire, or to *yagnīśya ketum*, the light of the sacrifice. I had myself yielded\* so far to these considerations that I



gave up my former translation, and rendered this verse by  
to worship Agni the child of the sky the son of strength  
the red light of the sacrifice<sup>a</sup> But I return to my original  
translation and I prefer to see in Arusha an independent  
name, intended no doubt for Agni as the representative of  
the rising sun and at the same time of the sacrificial fire of  
the morning, but nevertheless as having in the mind of the  
poet a personality of his own He is the child of Dyu  
originally the offspring of heaven He is the son of strength  
originally generated by the strong rubbing of the araxis in  
the wood for kindling fire He is the light of the sacrifice  
whether as reminding man that the time for the morning  
sacrifice has come or as himself lighting the sacrifice on the  
Eastern altar of the sky He is Arushá, originally as  
clothed in bright red colour, but gradually changed into the  
representative of the morning We see at once if examin-  
ing these various expressions, how some of them like the  
child of Dyu, are easily carried away into mythology while  
others such as the son of strength, or the light of the  
sacrifice resist that unconscious metamorphosis That  
Arusha was infected by mythology that it had approached  
at least that point where nomina become changed into  
numina we see by the verse immediately following

VI 49 3 arushasya duhitarâ vírupe (iti ví rūpe) strībhīḥ  
anyâ pipisē sūrah anyā

There are two different daughters of Arushá the one  
is clad in stars, the other belongs to the sun, or is the  
wife of Svar

Here Arushá is clearly a mythological being, like Agni  
or Savitar or Vaisvânara and if Day and Night are called  
his daughters he, too can hardly have been conceived  
otherwise than as endowed with human attributes, as  
the child of Dyu, as the father of Day and Night, and  
not as a mere period of time, not as a mere cause or  
effect

IV, 15 6 tam árvantam ná sânasim arusham ná diváh  
sisum marmṛigyánte divé dive

<sup>a</sup> Journal of the Royal Asiatic Society, 1867 p 204

They trim the fire day by day like a strong horse like Arusha, the child of Dyu

Here too Arusha, the child of Dyu has to be taken as a personal character and if the name arusham is right a distinction is clearly made between Agni the sacrificial fire to whom the hymn is addressed and Arusha the child of heaven the pure and bright morning, here used as a simile for the cleaning or trimming of the fire on the altar

V, 47 3 arushaḥ su parvaḥ

Arushá the morning sun, with beautiful wings

### THE FEMININE ÁRUSHĪ, AS AN ADJECTIVE

Árushī like arushá is used as an adjective, in the same sense as arushá i.e. red

III, 55 11 syāvi ká yat árushī ká svasarau

As the dark and the red are sisters

I 92, 1 and 2 gavaḥ arushīḥ and árushīḥ gāḥ

The red cows of the dawn

I 92 2 rasantam bhanum árushīḥ arisrayuḥ

The red dawns obtained bright splendour

Here ushásaḥ, the dawns occur in the same line so that we may take árushīḥ either as an adjective referring to the dawns, or as a substantive as a name of the dawn or of her cows

I 30, 21 arve na kṛtre arushī

Thou beautiful red dawn, thou, like a mare

Here too the vocative arushī is probably to be taken as an adjective, particularly if we consider the next following verse

IV, 52 2 árvā iva kṛtrā árushī mātā gávām rītá varī sákhā abhūt arvinoḥ ushāḥ

The dawn beautiful and red, like a mare, the mother of the cows (days) the never-failing, she became the friend of the Arvins

X 5 5 saptá svásrīḥ árushīḥ

The seven red sisters

THE FEMININE *ĀRUSHĪ*, AS A SUBSTANTIVE

If used as a substantive *ārushī* seems to mean the dawn. It is likewise used as a name of the horses of Agni, Indra and Soma also as a name for mare in general.

It means dawn in *λ*, 8 3 though the text points here so clearly to the dawn and the very name of dawn is mentioned so immediately after that this one passage seems hardly sufficient to establish the use of *ārushī* as a recognised name of the dawn. Other passages, however would likewise gain in perspicuity, if we took *ārushī* by itself as a name of the dawn, just as we had to admit in several passages *arushā* by itself as a name of the morning. Cf *I*, 71 1

*Ārushī* means the horses of Agni, in *I* 14, 12

yukshva hī *arushī* 1athe *harita* 2 *deva rohita* 3

Yoke, O god (Agni) the red horses to the chariot, the bays, the ruddy

*I* 72 10 *prā nīhī* 2 *agne arushī* 3 *aganan*

They knew the red-horses, Agni coming down. VIII 69 5

Soma, as we saw was frequently spoken of as *arushā* 2 *hārī* 3

In *IX* 111, 2 *tridhātubhī* 2 *ārushibhī* 3 seems to refer to the same red horses of Soma, though this is not quite clear.

The passages where *arushī* means simply a mare, without any reference to colour are VIII 68, 18, and VIII 55, 3

It is curious that *Arushā* which in the Veda means red, should, as pointed out before, in its Zend form *aurusha*, mean white. That in the Veda it means red, and not white is shown, for instance, by *X*, 20 9, where *sveta*, the name for white, is mentioned by the side of *arusha*. Most likely *arusha* meant originally brilliant and became fixed with different shades of brilliancy, in Sanskrit and Persian. *Arusha* presupposes a form *ar vas*, and is derived from a root *ar* in the sense of running or rushing. See Chips from a German Workshop vol. II pp 135 137

Having thus explained the different meanings of *arusha* and *arushi* in the *Ṛgveda* I feel it incumbent at least for once to explain the reasons why I differ from the classification of Vedic passages as given in the Dictionary published by Boehtlingk and Roth. Here too the passages in which *arusha* is used as an adjective are very properly separated from those in which it appears as a substantive. To begin with the first it is said that '*arusha* means ruddy the colour of Agni and his horses. He (Agni) himself appears as a red horse. In support of this the following passages are quoted

III 1 4 *avardhayan su bhagam sapta janvīḥ svetam gaganām arusham mahi tvā, sisum nī gātum abhi āruḥ āvīḥ*. Here however it is only said that Agni was born brilliant-white<sup>a</sup>, and grew red that the horses came to him as they come to a new born foal. Agni himself is not called a red horse.

III, 7, 5 Here again *vr̥shnaḥ arushasya* is no doubt meant for Agni. But *vr̥shan* by itself does not mean horse though it is added to different names of horses to qualify them as male horses cf VII 69 1 *āvam iathaḥ vr̥shabhiḥ yātu āsvaḥ* may your chariot come near with powerful horses i.e. with stallions. See note to I 85, 12. We are therefore not justified in translating *arushā vr̥shan* by red-horse, but only by the red male, or the red hero.

In III 31 3 *agnīḥ gāgne guhvā regamānaḥ mahāḥ putrān arushasya pr̥-yakshe* I do not venture to say who is meant by the *mahāḥ putrān arushasya* whether Ādityas or Maruts but hardly the sons of Agni, as Agni himself is mentioned as only born. But even if it were so, the father of these sons (putra) could hardly be intended here for a horse.

IV, 6, 9 *tāva tye agne harītaḥ ghr̥ta snāḥ rōhitāsaḥ rigu antaḥ su-āntaḥ arushāsaḥ vr̥shanah rigu mushkāḥ*. Here so far from Agni being represented as a red horse his different horses the Harīts or bays the Rōhitas or

<sup>a</sup> See V, 1, 4 *svetāḥ vāgī gāyate āgre āhnām* X 1 6 *arushaḥ gātāḥ padé śāyāḥ*

ruddy and the arushāsa/ viśhāna/ the red stallions are distinctly mentioned. Here viśhan may be translated by stallion instead of simply by male because arusha is here a substantive the name of a horse.

V 1, 5 gānīshṭā hi gēnyā/ agre ahañim hita/ hiteshu arushā/ vīneshu. Here arusha/ is simply an adjective red referring to Agni who is understood throughout the hymn to be the object of praise. He is said to be kind to those who are kind to him and to be red in the woods i.e. brilliant in the wood which he consumes, cf III 29 6. Nothing is said about his equine nature.

In V 12, 2 and 6 VI 48 6, we have again simply arusha viśhan which does not mean the red horse, but the red male, the red hero i.e. Agni.

In VI 49, 2 divā/ śīsum sahasa/ sunum agnim yagnasya ketum arusham y'gadhya/, there is no trace of Agni being conceived as a horse. He is called the child of the sky or of Dyu the son of strength (who is produced by strong rubbing of wood) the light or the beacon of the sacrifice and lastly Arushā which, for reasons stated above, I take to be used here as a name.

Next follow the passages in which according to Professor Roth, arusha, as an adjective is said to be applied to the horses, cows, and other teams of the gods, particularly of the dawn the Arvins, and Bṛihaspati.

I 118 5 pari vām āśva/ vāpusha/ patangā/ vāyā/ vahantu arushā/ abhīke. Here we find the vāyā/ arushā/ of the Arvins, which it is better to translate by red birds, as immediately before the winged horses are mentioned. In fact, whenever arushā is applied to the vehicle of the Arvins it is to be understood of these red birds, IV 43 6.

In I, 92, 1 and 2 (not 20), ārushī occurs three times, referring twice to the cows of the dawn once to the dawn herself.

In IV 15, 6, tām arvantam na sânasim arushām nâ divā/ śīsum marmṛigyānte dive dive, arusha does not refer to the horse or any other animal of Agni. The verse speaks of a horse by way of comparison only, and says that the sacrificers clean or trim Agni, the fire, as people clean a horse. We

cannot join arusham in the next pada with arvantam in the preceding pāda for the second ná would then be without any construction. The construction is certainly not easy but I think it is safer to translate they trim him (Agni) day by day as they clean a strong horse as they clean Arushá the child of Dyau. In fact, as far as I know arushī is never used as the name of the one single horse belonging to Agni but always of two or more.

In III 31 21 antai (iti) kishnān arushaiḥ dhīma bhīḥ gāt dhāma bhīḥ is said to mean flames of lightning. But dhāman in the Rig veda does not mean flames and it seems better to translate, with thy red companies, scilicet the Maruts.

That arushá in one or two passages means the red cloud is true. But in X, 43 9, arushá refers to the thunderbolt mentioned in the same verse, and in I 114, 5, everything refers to Rudra and not to a red cloud, in the proper sense of the word.

Further on where the meanings attributable to árushī in the Veda are collected it is said that árushī means a red mare, also the teams of Agni and Ushas. Now, here surely, a distinction should have been made between those passages in which arushī means a real horse and those where it expresses the imaginary steeds of Agni. The former it should be observed, occur in one Mandala only, and in places of somewhat doubtful authority in VIII, 55, 3 a Vāḷakhilya hymn and in VIII 68, 18, a dānastuti or panegyric. Besides no passage is given where árushī means the horses of the dawn, and I doubt whether such a passage exists while the one verse where árushī is really used for the horses of Indra, is not mentioned at all. Lastly two passages are set apart where árushī is supposed to mean flames. Now, it may be perfectly true that the red horses of Agni are meant for flames just as the red horses of Indra may be the rays of the sun. But in that case the red horses of Agni should always have been thus translated or rather interpreted and not in one passage only. In IX, 111 2 árushī is said to mean flames but no further light is thrown upon that very difficult passage.

**Note 2** *Pār tasthushaḥ* I take this form as a nominative plural like *abibhyshaḥ* I, 11, 3 *tvāṁ devāḥ* *ib bhyushaḥ* *tugyamanasḥ* *avishuḥ* the gods stirred up came to thee not fearing and like *dadushaḥ* I, 4, 8, *ye te indra dadushaḥ* *vaidhṛyanti* *mithi kshati im* 'who giving or by their gifts increase thy great power O Indra' Here we might possibly take it as a genitive referring to thee but *dadivān* is far more appropriate as an epithet of the sacrificer than of the god (See Benfey Vocativ p 24 and Heimse p 16) It is well known among Sanskrit scholars that Professor Whitney in reviewing my translation declared that the participial form *tasthushaḥ* had no right to be anything but an accusative plural or a genitive or ablative singular (See Chips from a German Workshop vol II p 500) Dr Kern however in his translation of the *Bṛhat Samhita* had shown long before that nom pluri such as *vidushaḥ* are by no means rare even in the *Mahābhārata* and kindred works Dr Lanman (Journ Americ Or Soc X p 513) has now entered *abibhyushaḥ* as a nom pluri but he prefers to take *tasthushaḥ* as an acc plural so that we should have to translate *karantam parī tasthushaḥ* by 'walling round those who stand' This may be grammatically possible, but who could be meant by *tasthushaḥ*, standing ones? And secondly is it usual in Vedic Sanskrit to say *karanti parī tam* 'he walks round him'? We find *parī tam yati* or *tam parī yāti*, but hardly *yati parī tam* 'he goes round him,' except when *parī* stands independent of the verb and means 'around,' e g IX 72 8, *pavasva parī pārthivam idāḥ* It is more difficult to decide whether we should adopt Ludwig's interpretation, who takes *parī tasthushaḥ* in the sense of 'away from what is firm' This is correct grammatically and *tasthivat* as opposed to *gāgat* is often used in the sense of what is immovable But is it ever used in that sense by itself? I doubt it though I may add in support of it such a passage as I 191 9 *ut apaptat asau sūryaḥ ādityaḥ pārvatebhyaḥ*, a verse where the expression *visvadrishṭaḥ* *adrishṭaḥ* is analogous to our *ketūm kṛmvan aketaḥ* I therefore retain *parī tasthushaḥ* as a nom pluri in the sense of standing around, circumstantes, possibly of *parīkara*,

attendants *Prasthāna* or *sthana* comes to mean an abode and *paritasthuvantis* would be bystanders attending the people in fact who are supposed to harness the horse

Though I do not assign great weight to interpretations of hymns as given by the *Brāhmanas* I may mention that in the *Tutt Br III, 9, 4, 1*, *paritasthushaḥ* is explained as a nom plur *ime vai lokāḥ paritasthushaḥ* while *Sāyana* in his commentary (*Sama veda II 6, 3, 12, 1*) has *parito vasthātā lokatrayavartinaḥ prāṇinaḥ*

**Note 3** *Rōḁante roḁanā* A similar expression occurs *III, 61, 5*, where it is said of *Ushaḥ*, the dawn that she lighted the lights in the sky, *pra roḁanā ruruḁe ranva sandṛik*

### Verse 2

**WILSON** They (the charioteers) harness to his car his two desirable coursers, placed on either hand bay-coloured high spirited chief bearing

**BENFEY** Die lieben Falben schirren sie zu beiden Seiten des Wagens an braune, kuhne, held tragende

**LUDWIG** Sie spannen seine lieblichen falben an den wagen mit auseinandergehenden seiten die blutroten mutigen, helden bringenden

**Note 1** Although no name is given, the pronoun *asya* clearly refers to *Indra*, for it is he to whom the two bays belong. The next verse, therefore must likewise be taken as addressed to *Indra* and not to the sun or the morning-red, spoken of as a horse or a chariot in the first verse.

*Vipakshasā* is well explained by *Sāyana* *vividhe pakshasā rathasya pārsvau yayos tau vipakshasau, rathasya dvayoḥ pārsvayor yogitāv ity arthaḥ*. The only doubt is whether it refers to the two sides of the chariot, or of the principal horse. That horses were sometimes yoked so that one should act as leader and two should be harnessed on each side, we see in *I, 39, 6* note.



## Verse 3

WILSON Mortals, you owe your (daily) birth (to such an Indra), who with the rays of the morning gives sense to the senseless and to the formless, form

BENFEY Licht machend—Manner!—das Dunkele und kenntlich das Unkenntliche entsprangst du mit dem Morgenroth

LUDWIG Sichtbarkeit schaffend dem unsichtbaren gestalt o schmuckreiche (Marut) dem gestaltlosen, wurdet ihr mit den Ushas zusammen geboren

Note 1. In the TB III 9 4, several of these mantras are enjoined for the Asvamedha. When the banner (dhvaga) is fastened this verse is to be used, because ketu was supposed to mean a banner. The vocative *maryâ*, which I have translated by O men, had evidently become a mere exclamation at a very early time. Even in our passage it is clear that the poet does not address any men in particular for he addresses Indra, nor is *marya* used in the general sense of men. It means males or male offspring. It sounds more like some kind of asseveration or oath like the Latin *mehercle*, or like the English O ye powers, and it is therefore quoted as a *nipâta* or particle in the *Vâg Prâtis II, 16*. It can hardly be taken here as addressed to the Maruts, though the Maruts are the subject of the next verse. Kluge in Kuhn's *Zeitschrift* vol xxv p 309, points out that *maryâ* as an interjection does not occur again in the *Rig veda*. But the *Rig-veda* contains many words which occur once only and the author of *Vâg Prâtisâkhyâ* is no mean authority. See also *Tândya Brâhm VII 6 5*. If Dr Kluge proposes to read *maryâi* as a dative (like *λυκφ*) he knows, of course that such a form does not only never occur again in the *Rig-veda*, but never in the whole of Sanskrit literature. Grassmann and Lanman (*N I*, p 339) both seem to imagine that the *Pada* text has *marya* but it has *maryâ*, and no accent. If *maryâ* had the accent, we might possibly translate 'the youths i e the Maruts, made, taking *kṛinvan* for *akṛinvan*, or the more usual *akurvan*, but in that case the transition to *agayathâ* would be very sudden. See however I 6 7

Say *iva* explains it *maryaḥ*, *manushvāḥ* <sup>1</sup> *idam as'aryam* *paryata*. Another explanation of this verse which evidently troubled the ancient commentators is much as we have it: O mortal i.e. O sun (dying daily) thou hast been born with the dawn.

**Note 2** *Ushādbhiḥ* an instrumental plural which attracted the attention of the author of the *Varttika* to *Pañ VII 4, 48*. It occurs but once but the regular form *ushobhiḥ* does not occur at all in the *Rig veda*. The same grammarian mentions *mās*, month as changing the final *s* of its base into *d* before *bhiḥ*. This too is confirmed by *RV II 24 5* where *mādbhiḥ* occurs. Two other words *svatas* offering good protection, and *svatavas*, of independent strength mentioned together as liable to the same change, do not occur with *bhiḥ* in the *Rig veda*, but the forms *svavadbhiḥ* and *svatavadbhiḥ* probably occurred in some other Vedic writings. *Svatavadbhyaḥ* has been pointed out by Professor Aufrecht in the *Vāgasan Samhitā XXIV 16* and *svatavobhyaḥ* in *Satap Br II, 5, 1 14*. That the nom *svavân*, which is always trisyllabic is not to be divided into *sva-vân* as proposed by *Sākalya*, but into *su avan* is implied by *Vārttika* to *Pañ VIII 4, 48* and distinctly stated in the *Siddhānta Kaumudī*. That the final *n* of the nom *su avan* disappeared before semi vowels is confirmed by the *Sakalya prātisākhya*, *Sūtra 287*, see also *Vāgasan Prātis III, Sūtra 135* (Weber, *Ind Stud* vol iv p 206). On the proper division of *su avas*, see Aufrecht, *Zeitschrift der Deutschen Morgenlandischen Gesellschaft*, vol xiii p 499.

#### Verse 4.

**WILSON** Thereafter verily, those who bear names invoked in holy rites (the Maruts) having seen the rain about to be engendered, instigated him to resume his embryo condition (in the clouds)

**BENFEY** Sodann von freien Stücken gleich erregen wieder Schwangerschaft die heiligen Namen tragenden

**LUDWIG** Da haben nämlich in ihrer göttlichen weise diese der *Prisni* leibesfrucht gebracht, opfer verdienenden namen erwerbend

**Note 1** *Āt* must here take *vyuha* and be pronounced as in *ambus*. This is exceptional with *at* but there are at least two other passages where the same pronunciation is necessary. I 148, 4 *āi rokāte vane ā vi bha va* though in the line immediately following it is monosyllabic. Also in V 7 10 *āt agne āprizatah*.

**Note 2** *Svadhā* literally one's own place afterwards one's own nature. It was a great triumph for the science of Comparative Philology that, long before the existence of such a word as *svadhā* in Sanskrit was known, it should have been postulated by Professor Benfey in his *Griechisches Wurzellexicon* published in 1839 and in the appendix of 1842. *Svadhā* was known it is true, in the ordinary Sanskrit but there it only occurred as an exclamation used on presenting an oblation to the manes. It was also explained to mean food offered to deceased ancestors or to be the name of a personification of *Māya* or worldly illusion, or of a nymph. But Professor Benfey with great ingenuity postulated for Sanskrit a noun *svadhā*, as corresponding to the Greek *εθος* and the German *sitte*. O II G *sit u* Gothic *sīd u*. The noun *svadhā* has since been discovered in the Veda where it occurs very frequently and its true meaning in many passages where native tradition had entirely misunderstood it has really been restored by means of its etymological identification with the Greek *εθος* or *ηθος*. See Kuhn's *Zeitschrift* vol. II, p. 134 vol. XII, p. 158.

The expressions *ānu svadhām* and *svadhām ānu* are of frequent occurrence. They mean, according to the nature or character of the persons spoken of and may be translated by *as usual* or *according to a person's wont*. Thus in our passage we may translate, The Maruts are born again, i. e. as soon as Indra appeared with the dawn according to their wont, they are always born as soon as Indra appears, for such is their nature.

I 165 5 *indra svadhām ānu hī naḥ bābhūtha*

For, Indra, according to thy wont, thou art with us

VIII 20 7 *svadhām ānu sriyam nāraḥ—vāhante*

According to their wont, the men (the Maruts) carry splendour

Thou hast grown (Indra) according to thy nature

IV, 33 6 ánu svadhãm ríbháva/ gágnu/ etãm

According to their nature the Ríbhús went to hei, scil the cow, or according to this their nature they came

IV, 52 6 I, 35 11, I 88 6 VII 56 13 III 51 11

In all these passages svadhã may be rendered by manner habit usage and ánu svadhãm would seem to correspond to the Greek ἐξ ἑθους. Yet the history of these words in Sanskrit and Greek has not been exactly the same. First of all we observe in Greek a division between ἔθος and ἦθος and whereas the former comes very near in meaning to the Sanskrit svadhã, the latter shows in Homer a much more primitive and material sense. It means in Homer, not a person's own nature but the own place, for instance of animals the haunts of horses lions, fish, in Hæsiód also of men Hom II XV, 268, μετὰ τὴν ἦθεα καὶ νομὸν ἱππῶν loca consueta et pascua Svadhã in the Veda does not occur in that sense although etymologically it might take the meaning of one's own place cf dhã man familia &c. Whether in Greek ἦθος, from meaning lair haunt home, came, like νομος and νομος to mean habit manner, character which would be quite possible or whether ἦθος in that meaning represents a second start from the same point which in Sanskrit was fixed in svadhã is impossible to determine. In Sanskrit svadhã clearly shows the meaning of one's own nature power disposition. It does not mean power or nature in general, but always the power of some one the peculiarity, the individuality of a person. This will appear from the following passages

II, 3, 8 tísrá/ devī/ svadhayā barhī/ ā idām ākkhīdram pāntu

May the three goddesses protect by their power the sacred pile unbroken

IV 13, 5. káyā yāti svadháyā

By what inherent power does he (the Sun) move on?

IV, 26, 4 aśakráyā svadháyā.

By a power which requires no chariot i.e. by himself without a chariot.

The same expression occurs again X 27 19

In some places the verb *mad*, to delight joined with *svadháyâ* seems to mean to revel in his strength to be proud of his might

V, 32, 4 *svadháyâ mādantam*

*Vṛitra* who delights in his strength

VII 47, 3 *svadháyâ mādanti*

The waters who delight in their strength See X 124 8

In other passages, however, as we shall see the same phrase (and this is rather unusual) requires to be taken in a different sense, so as to mean to rejoice in food

I 164, 38 III 17 5

III, 35 10 *indra píba svadháyâ kit sutásya agnéh vá páhi gihváyâ yagatra.*

*Indra* drink of the libation by thyself (by thy own power) or with the tongue of *Agni* O worshipful

To drink with the tongue of *Agni* is a bold but not unusual expression. V 51 2 *agnéh píbata gihváyâ* X 15, 3

I 165, 6 *kvā syā vaḥ marutaḥ svadhā āsit yāt mām ékam sam ádhatta ahi hatye*

Where was that custom of yours O *Maruts* when you left me alone in the killing of *Ahi*?

VII 8, 3 *káyâ naḥ agne ví vasaḥ su vṛiktīm kām ūm (iti) svadhām rinavaḥ sasyámānaḥ*

In what character dost thou light up our work, and what character dost thou assume, when thou art praised?

IV, 58, 4, IV, 45, 6

I 64, 4. *sákám gagñire svadháya.*

They (the *Maruts*) were born together, according to their nature very much like *ánu svadhām*, I, 6 4 One can hardly render it here by 'they were born by their own strength,' or 'by spontaneous generation'

In other passages, however *svadháyâ* meaning originally by its own power, or nature, comes to mean, by itself sponte suâ

VII, 78, 4. *ā asthāt rátham svadháyâ yugyámānam*

She the dawn, mounted the chariot which was harnessed by itself, by its own power, without requiring the assistance of people to put the horses to

X 129 2 ānīt avātam svadhāyā tāt ēkam

That only One breathed breathlessly (or freely) by its own strength i e by itself

In the same sense svadhābhī is used in several passages

I 113 13 amṛtā karati svadhābhī

The immortal Dawn moves along by her own strength i e by herself

VIII, 10 6 yāt vā svadhābhī adhi tishthatha ratham

Or whether ye mount your chariot by your own strength, ye Asvins

I, 164, 30 gīvāḥ mṛtāsya karati svadhābhī amartyaḥ mārtyena sā yonī

The living moves by the powers of the dead the immortal is the brother of the mortal III, 26 8 V 60 4

There are doubtful passages such as I 180 6 in which the meaning of svadhābhī, too is doubtful In VI, 2, 8 svadhā looks like an adverb instead of svadhāyā, and would then refer to párgmā The same applies to VIII, 32, 6

But svadhā means also food, lit one's own portion, the sacrificial offering due to each god and lastly, food in general

I, 108, 12 yāt indrāgnī (iti) ut itā sūryasya mādhye divāḥ svadhāyā madāyethe (iti)

Whether you Indra and Agni delight in your food at the rising of the sun or at midday

X 15, 12 tvām agne itāḥ gāta-vedaḥ āvāt havyāni surabhīni kṛtvī, prā adāḥ pitṛi-bhyaḥ svadhīyā té akshan addhī tvām deva prā yatā havīmshu 13 yé ka ihā pitārah yé ka na ihā yān ka vidmā yān ūm (iti) ka ná pra vidmā, tvām vettha yāti té gāta vedaḥ svadhābhī yagnām sú kṛtam gushasva. 14. yé agni dagdhāḥ yé āagni dagdhāḥ mādhye divāḥ svadhāyā mādāyante, tébhī sva rāt āsunītim etām yathā varām tanvām kalpayasva

12 Thou O Agni Gâtavedas hast carried, when implored the offerings which thou hast rendered sweet thou hast given them to the fathers, they fed on their share Eat thou, O god, the proffered oblations 13 Our fathers who are here, and those who are not here, our fathers whom we know and those whom we do not know thou knowest

how many they are, O Gâtavedas, accept the well made sacrifice with the sacrificial portions 14 They who whether burnt by fire or not burnt by fire rejoice in their offering in the midst of heaven give to them O king that life, and thy (their) own body, according to thy will

III 4 7 sapta prîkshâsaḥ svadhâyâ madanti

The seven horses delight in their food

X 14, 7 ubha râganâ svadhâyâ madantâ

The two kings delighting in their food

IX 113 10 yatra kamâḥ ni-kâmâḥ ka yâtra bradhnâsya vishṭâpam svadhâ ka yâtra trîptiḥ ka tâtra mām amṛitam krîdhî

Where wishes and desires are where the cup of the bright Soma is (or, where the highest place of the sun is) where there is food and rejoicing there make me immortal

I 154 4 yâsya trî pûrnâ mâdhunâ padânî âkshîyamânâ svadhâyâ madanti

He (Vishnu) whose three places full of sweet, imperishable delight or abound in food.

V 34, 1 II, 35, 7 I 168, 9, I 176 2

In the tenth book svadhâ is used very much as it occurs in the later Sanskrit as the name of a peculiar sacrificial rite

X, 14, 3 yan ka devâḥ vavṛdhûḥ yé ka devân svâhâ anyé svadhayâ anyé madanti

Those whom the gods cherish and those who cherish the gods, the one delight in Svâhâ the others in Svadhâ, or in praise and food

**Note 3** The expression garbha-tvâm â îrire is matched by that of III, 60, 3 saudhanvanâsaḥ amṛita-tvâm â îrire, the Saudhanvanas (the Ribhus) obtained immortality, or became immortal I do not think that punar erire can mean, as Ludwig supposes they pushed away their state of garbha. The idea that the Maruts assumed the form of a garbha lit of an embryo or a new born child, is only meant to express that they were born, or that the storms burst forth from the womb of the sky as soon as Indra arises to do battle against the demon of darkness. Thus we read, I, 134, 4 aganayaḥ marutaḥ vakshanâbhyah, Thou, Vâyu, hast produced the Maruts from the bowels (of the sky)

As assisting Indra in this battle the Maruts whose name retained for a long time its purely appellative meaning of storms attained their rank as deities by the side of Indra or as the poet expresses it they assumed their sacred name. This seems to be the whole meaning of the later legend that the Maruts, like the *R̥bhus* were not originally gods, but became deified for their works. See also Kern, Translation of *Bṛhat-saṃhitā*, p 117, note.

Other explanations are they made that which was born within the cloud into a garbha or embryo, or they arose with *Āditya* proceeded with *Savitar* and when *Savitar* set they became again garbhas see *Sāma veda* II, 2, 7, 2, comm.

### VAHNI

#### Verse 5

**WILSON** Associated with the conveying Maruts the traversers of places difficult of access, thou, *Indra*, hast discovered the cows hidden in the cave.

**BENTLEY** Mit den die Festen brechenden den Sturm enden fandst *Indra* du die Kuhe in der Grotte gar.

**LUDWIG** Und mit denen die das feste sogar anbrechen, selbst im versteck o *Indra* mit den priesterlichen fandest du die morgenstrahlen auf.

**Note 1.** *Sāyana* explains *vāhnbhiḥ* in the sense of *Marúdbhiḥ* and he tells the oft repeated story how the cows were carried off by the *Paṇis* from the world of the gods, and thrown into darkness, and how *Indra* with the *Maruts* conquered them and brought them back. Everybody seems to have accepted this explanation of *Sāyana* and I myself do not venture to depart from it. Yet it should be stated that the use of *vahni* as a name of the *Maruts* is by no means well established. *Vāhni* is in fact a most difficult word in the *Veda*. In later Sanskrit it means fire, and is quoted also as a name of *Agni* the god of fire but we do not learn why a word which etymologically means carrier from *vah*, to carry, should have assumed the meaning of fire. It may be that *vah*, which in Sanskrit, Greek, and Latin — — chiefly to carry expressed origin



ally the idea of moving about (the German *be wegen*) in which case *váh ni* fire would have been formed with the same purpose as *ag ní 1g-nis* fire from *Sk ag ay-w ag o*. In *Alvis mal V 94*, we read *kalla Vág Vanir* the Wanes call fire *Vág* i.e. wavy. But in Sanskrit *Agni* is so constantly represented as the carrier of the sacrificial oblation that something may also be said in favour of the Indian scholastic interpreters who take *váhni* as applied to *Agni* in the sense of carrier. However that may be it admits of no doubt that *váhni* in the Veda is distinctly applied to the bright fire or light. In some passages it looks very much like a proper name of *Agni* in his various characters of terrestrial and celestial light. It is used for the sacrificial fire

V 50, 4 *yátra vahniḥ abhi hitaḥ*  
Where the sacrificial fire is placed  
It is applied to *Agni*

VII 7 5 *ásâdī vritáḥ váhniḥ â gaganvân agniḥ brahmâ*  
The chosen light came nigh, and sat down *Agni* the priest

Here *Agni* is as usual represented as a priest, chosen like a priest, for the performance of the sacrifice. But, for that very reason *váhni* may here have the meaning of priest which as we shall see it has in many places and the translation would then be more natural. He the chosen minister came near and sat down *Agni* the priest

VIII, 23 3 *váhniḥ vindate vásu*  
*Agni* finds wealth (for those who offer sacrifices?)

More frequently *vahni* is applied to the celestial *Agni* or other solar deities where it is difficult to translate it in English except by an adjective

III 5 1 *apa dvara tamasaḥ vahniḥ âvar (ity âvaḥ)*  
*Agni* opened the two doors of darkness.

I 160 3 *saḥ váhniḥ putráḥ pitróḥ pavitra vān punâti dhîraḥ bhuvanâni mâyâyâ*

That light the son of the two parents full of brightness the wise, brightens the world by his power

*Agni* is even called *vahni-tama* (IV 1, 4) which hardly means more than the brightest.

II 17 4 at r'cdasi (iti) gyótishâ vahnih ā atanot

Then the bright (Indra) stretched out or filled heaven and earth with his light

II 38 1 ut ūm (iti) syāh devah savitā—vāhnih asthat

The divine Savitar, the luminous, arose.

Besides this meaning of light or fire however there are clearly two other meanings of vāhni which must be admitted in the Veda first that of a carrier vehicle, and it may be horse secondly that of minister or priest

VI, 57, 3 agāh anyasya vāhnayah harī (iti) anyasya sambhṛtā

The bearers of the one (Pūshan) are goats the bays are yoked for the other (Indra)

I 14, 6 g'hrītā prishthāh manah-yugah yé tvā vāhanti vāhnayah

The horses with shining backs, obedient to thy will, which carry thee (Agni)

VIII 3, 23 yāsmā anyé dāsa prāti dhūram vāhanti vāhnayah

A horse against whom other ten horses carry a weight i.e. it requires ten horses to carry the weight which this one horse carries (See X 11, 7 váhamānah āsvaiḥ)

II, 37, 3 médyantu te vāhnayah yébhīh ŷyase

May thy horses be fat on which thou goest. II, 24, 13

I, 44, 13 srudhī srut-karna vāhni bhīh

Agni, who hast ears to hear, hear, on thy horses Unless vāhni bhīh is joined with the words that follow, devah sayāva-bhīh

III, 6, 2 vākyāntām te vāhnayah sapta g'rhvāh<sup>a</sup>

May thy seven-tongued horses be called Here vāhnayah is clearly meant for the flames of Agni, yet I doubt whether we should be justified in dropping the simile as the plural of vāhni is nowhere used in the bald sense of flames.

In one passage vāhni is supposed to be used as a feminine, or at all events applied to a feminine subject

VIII, 94 1 yuktā vāhnih rāthānām

<sup>a</sup> Cf I, 58 7 sapta g'rhvāh.

She is yoked as the drawer of the chariots Probably however *vāhniḥ* should here be changed into *vāhni*

The passages in which *vahni* is applied to Soma in the ninth and tenth *Māṇḍalas* throw little light on the subject (IX 9, 6, 20, 5 6 36 2 64 19, 89, 1 X 101, 10)

Instead of *visām vispátīḥ* lord of men (VII, 7 4) we find IX, 108, 10 *visām vahniḥ ná vispátīḥ* One feels inclined to translate here *vāhniḥ* by leader, but it is more likely that *vahni* is here again the common name of Soma and that it is inserted between *visām ná vispátīḥ*, which is meant to form one phrase

In IX, 97, 34 *tisráḥ vākaḥ irayati prá vāhniḥ*, we may take *vahni* as the common appellation of Soma But it may also mean minister or priest as in the passages which we have now to examine Cf X, 11 6

For besides these passages in which *vāhni* clearly means vector carrier, drawer, horse there is a large class of verses in which it can only be translated by minister, i e officiating minister, and, as it would seem chiefly singer or reciter\*

The verb *vah* was used in Sanskrit in the sense of carrying out (*ud-vah*, *ausführen*) or performing a rite particularly as applied to the reciting of hymns Hence such compounds as *ukthá vāhas* or *stóma-vāhas* offering hymns of praise, and *yagná vāhas*. Thus we read

V, 79 4. *abhi yé tvā vibhā-vari stómaḥ grnānti vāh nayah*

The ministers who praise thee, splendid Dawn, with hymns

I, 48, 11 *yé tvā grnānti vāhnayah*

The ministers who praise thee.

VII, 75, 5 *ushāḥ ukhāti vāhni bhīḥ grnānā*

The dawn lights up praised by the ministers

VI 39, 1 *mandráśya kavéḥ divyásya vāhneḥ*

Of the sweet poet, of the heavenly priest

VII, 82, 4 *yuvām ít yut su prítanāsu vāhnayah yuvām kshémasya pra-savé mitá-gñavaḥ, íśānā vásvaḥ ubháyasya káravaḥ índrávarunā su havá havāmahe.*

\* See Taitt Bráhm I, 1, 6, 10 *vahnir vā anadvān, vahnir adhvaryuḥ*

We, as ministers, invoke you only in fights and battles, we as suppliants, (invoke) you for the granting of treasure, we as poets, (invoke) you, the lords of twofold wealth, you, Indra and Varuṇa who listen to our call

VI, 32 3 *sáḥ váhni bhíḥ ríkva bhíḥ góshu sarvat mitá gñu-bhíḥ puru krítvâ gígāya*

He (Indra) was victorious often among the cows always with celebrating and suppliant ministers

I have placed these two passages together because they seem to me to illustrate each other and to show that although in the second passage the celebrating and suppliant ministers may be intended for the Maruts yet no argument could be drawn from this verse in favour of *váhni* by itself meaning the Maruts See also VIII 6, 2 12 15, X, 114 2

IV, 21 6 *hótâ yáḥ naḥ mahān sam váraṇeshu váhniḥ*

The Hotar who is our great priest in the sanctuaries

I, 128 4 *váhniḥ vedhāḥ agāyata*

Because the wise priest (Agni) was born

The same name which in these passages is applied to Agni, is in others, and, as it will be seen, in the same sense, applied to Indra

II 21, 2 *tuvi-grāye váhnaye*

To the strong voiced priest or leader

The fact that *váhni* is followed in several passages by *ukthaiḥ* would seem to show that the office of the *váhni* was chiefly that of recitation or of addressing prayers to the gods

III, 20, 1 *agnīm ushásam arvinâ dadhí krām ví ushāshu havate váhniḥ ukthaiḥ*

The priest at the break of day calls with his hymns Agni, Ushas the Arvins, and Dadhikrá

I, 184, 1 *tā vām adyá tau aparam huvema ukthāntyām ushasí váhniḥ ukthaiḥ*

Let us invoke the two Arvins to day and to morrow, the priest with his hymns is there when the dawn appears

In a similar sense it would seem as *váhniḥ ukthaiḥ* the Vedic poets frequently use the words *váhniḥ āśā* This *āśā* is the instrumental singular of *ās*, mouth, and it is used

in other phrases also of the mouth as the instrument of praise

VI 32, 1 *vagrīne sām-tamāni vālāmsi āsā sthāvīrāya taksham*

I have shaped with my mouth blessed words to the wielder of the thunderbolt the strong Indra

X 115 3 *āsā vāhniṃ nā sokīṣhā vi rapsīnam*

He who sings with his flame as the poet with his mouth  
See also I, 38 14 *mimihī ślōkam āsyē* make a song in thy mouth

Thus we find *vāhniḥ āsā* in the same place in the sixth and seventh *Mandalas* (VI 16 9, VII, 16, 9) in the phrase *vāhniḥ āsā viduḥ-taraḥ*, applied to Agni in the sense of the priest wise with his mouth or taking *vāhniḥ āsā* as it were one word, the wise poet.

I 129 5 *vāhniḥ āsā, vāhniḥ naḥ ākkṛta*

Indra, as a priest by his lips, as a priest coming to wards us

From the parallelism of this passage it would seem that Professor Roth concluded the meaning of *āsā*\* to be near

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\* *Ās* mouth the Latin *os oris*, has been derived from a root *as*, to breathe preserved in the Sanskrit *as-u* spirit, *asu ra* endowed with spirit living the living god Though I agree with Curtius in admitting a primitive root *as*, to breathe from which *as-u*, breath must have sprung I have always hesitated about the derivation of *ās* and *asya*, mouth from the same root I do not think, however that the lengthening of the vowel in *ās* is so great a difficulty as has been supposed (Kuhn Zeitschrift, vol xvii, p 145) Several roots lengthen their vowel *a*, when used as substantives without derivative suffixes In some cases this lengthening is restricted to the Anga base as in *anaśvāḥ* in others to the Anga and Pada base, as in *visvavāt visvavādabhiḥ* &c, in others again it pervades the whole declension, as in *turāśhāt* (see Sanskrit Grammar §§ 210 208 175) Among ordinary words *vāt* offers a clear instance of a lengthened vowel In the Veda we find *rātīśhāham* VI, 14 4 and *rātīśhāham* (*Samhitā*) I, 64, 15 In X 71 10 the *Samhitā* has *sabhāsāhēna* the Pada *sabhāsahēna* We find *vāh* in *apsu vāh* (*Sām Ved*) *indra vah havya vāh* *Sah* at the end of compounds, such as *nṛi-sah*, *pṛitanā sah* *bhūti-sah*, *satrā sah*, *vibhā-sah*, *sadā-sah*, varies between a long and short *ā* (see Regnier Etude sur l'idiome du

01 coram In the *Nighantu* II 16 the right reading is evidently *âsât* not *âsâ* see *Nirukta*, ed *Satyavrata Sâma-srami* vol. 1 p 264 *Âsâ* however is an old variant as may be seen from *Rig-veda bhâshya* I 127 8 X 115 3

I 76 4. *pragâ vatâ vâkasâ vahnî âsâ â ka huvé ní ka satsi iha deva h*

With words in which my people join I the poet, invoke, and thou (Agni) sittest down with the gods

VI 11 2 *pâvakâya guhvâ vahnî âsâ*

Thou a poet with a bright tongue, O Agni !

Grassmann thinks that *vahnîr âsâ* can always be translated by 'vor das Angesicht bringend' but this does not appear to be the case in his translation

The question now arises in what sense *vahnî* is used when applied without further definition to certain deities Most deities in the Veda are represented as driving or driven and many as poets or priests When the *Asvins* are called *vahnî* VIII, 8 12, VII 73 4 it may mean riders But when the *Visve Devâs* are so called I 3 9 01 the *Rîbhus* the exact meaning is more doubtful The *Maruts* are certainly riders and whatever other scholars may say to the contrary it can be proved that they were supposed to sit astride on horseback and to have the bridle through the horse's nostrils (V 61 2) But if in our verse I 6 5 we translate *vahnî* as an epithet rider, and not only as an epithet but as a name of the *Maruts* we cannot support our translation by independent evidence, but must rely partly on the authority of *Sayana* partly on the general tenor of the text before us where the *Maruts* are mentioned in the preceding verse and, if I am right in the verse following also On the other hand if *vahnî* can thus be used as a name of

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Védas p 111) At all events no instance has yet been pointed out in Sanskrit showing the same contraction which we should have to admit if as has been proposed we derived *âs* from *av-as*, or from an *as* From an *as* we have in the Veda *ânâ* mouth or face I 52 16 From *as* to breathe, the Latin *omen* originally *os men* a whisper might likewise be derived See Bopp, *Comp Gr* par 909 Kuhn in *Ind. Stud.* I 333

the Maruts there is at least one other passage which would gain in clearness by the admission of that meaning viz

λ 138, 1 tava tye indra sakhyeshu vahnavaḥ—vi adar-duruḥ valim

In thy friendship Indra these Maruts tore asunder the cloud

**Note 2** I have translated viḥu by stronghold though it is only an adjective meaning firm Dr Oscar Meyer in his able essay *Quaestiones Homericae, specimen prius Bonnae* 1867 has tried to show that this viḥu is the original form of Ἰλιος, and he has brought some further evidence to show that the siege and conquest of Troy, as I pointed out in my *Lectures on the Science of Language* vol II p 470 was originally described in language borrowed from the siege and conquest of the dark night by the powers of light or from the destruction of the cloud by the weapons of Indra. It ought to be considered however that viḥu in the Veda has not dwindled down as yet to a mere name, and that therefore it may have originally retained its purely appellative power in Greek as well as in Sanskrit, and from meaning a stronghold in general, have come to mean the stronghold of Troy

**Note 3** The bright cows are here the cows of the morning, the dawns, or the days themselves, which are represented as rescued at the end of each night by the power of Indra, or similar solar gods. Indra's companions in that daily rescue are here the Maruts the storms the same companions who act even a more prominent part in the battle of Indra against the dark clouds. These two battles are often mixed up together so that possibly *usrīyāḥ* may have been meant for clouds.

### Verse 6

**WILSON** The reciters of praises praise the mighty (troop of Maruts) who are celebrated and conscious of the power of bestowing wealth in like manner as they (glorify) the counsellor (Indra)

**BENFEY** Nach ihrer Einsicht verherrlichend besingen Sanger den Schatze Herrn den berühmten gewaltigen.

LUDWIG Als fromme heran zum liede haben die sanger ihn dei tieffliches findet berühmten gesungen

Note 1. The reasons why I take *giraḥ* as a masculine in the sense of singer or praiser may be seen in a note to I 37 10

Note 2 *yáthâ matim* lit according to their mind, according to their heart's desire Cf II 24, 13

### Verse 7

WILSON May you be seen Maruts, accompanied by the undaunted (Indra), both rejoicing and of equal splendour

BENFEY So lass mit Indra denn vereint dem furchtlosen erblicken dich, beide erfreu nd und glanzesgleich

LUDWIG Mit Indra zusammen wirst du gesehn zusammengehend mit dem furchtlosen, mild ihr zwei von gleichem glanze

Note 1 The sudden transition from the plural to the singular is strange, but the host of the Maruts is frequently spoken of in the singular, and nothing else can here be intended It may be true as Professor Benfey suggests, that the verses here put together stood originally in a different order, or that they were taken from different sources Yet though the Sâma veda would seem to sanction a small alteration in the order of the verses, the alteration of verses 7 4, 5, as following each other would not help us much The Atharva veda sanctions no change in the order of these verses

The transition to the dual at the end of the verse is likewise abrupt, not more so however, than we are prepared for in the Veda. The suggestion of the Nirukta (IV, 12) that these duals might be taken as instrumentals of the singular, is of no real value

Note 2 *Drīkshase*, a very valuable form well explained by *drīsyethâḥ* a second person singular conjunctive of the First Aorist *Ātmanepada* the termination 'sase corresponding to Greek *ση* as the conjunctive takes the personal terminations of the present in both languages Similar



forms, viz *prīkshase*, X, 22, 7, *mamsase* X 27 10 Ath Veda VII 20 2-6 and possibly *vivakshuse* X 21 1-8 24 1-3 25 1-11 will have to be considered hereafter (Nirukta, ed Roth p 30 Notes) As Ludwig has pointed out the *Tandya brāhmaṇa* XII 2 6 7 reads *drīkshuse* and explains it by *ime lokā dadṛīṣire* *Sāyana* however, explains *drīsidhātōḥ karmāni madhyamaikavaṇane vyatyayena sepratyaye drīkshusa iti rupam* See Delbruck Syntaktische Forschungen, I p 111 The story of Indra's being forsaken by all the gods in his battle against *Vṛitra*, but being helped by the Maruts, is often mentioned see RV VIII, 96 7, SV I, 4, 1 4, 2, Ait Br III, 20

### Verse 8

**WILSON** This rite is performed in adoration of the powerful Indra, along with the irreproachable, heavenward tending and amiable bands (of the Maruts)

**BENFEY** Durch Indra's liebe Schaaren die untadligen, himmelsturmenden strahlet das Opfer mächtiglich

**LUDWIG** Mit den tadellosen, morgens erscheinenden singt der kampfes sühnhaft, mit des Indra zu liebenden scharen

**Note 1.** *Arkatī* which I have here translated by he cries aloud, means literally he celebrates I do not know of any passage where *arkatī*, when used as here, without an object means to shine as Professor Benfey translates it The real difficulty, however lies in *makhá*, which *Sāyana* explains by sacrifice, and which I have ventured to translate by priest or sacrificer *Makhá*, as an adjective, means, as far as we can judge strong or vigorous, and is applied to various deities such as *Pūshan* I, 138 1 *Savitṛ* VI, 71 1, *Soma* XI 20, 7, *Indra* III, 34, 2, the *Maruts* I, 64, 11, VI, 66, 9 B itself, *makha* is never used as the name of any deity, and it cannot therefore, as Professor Roth proposes be used in our passage as a name of Indra or be referred to Indra as a significant adjective. In I, 119, 3, *makhá* is applied to men or warriors but it does not follow that *makhá* by itself means warriors though it may be connected

with the Greek *παῖς* in *συνπαῖς*. See Curtius Grundzüge p 293 Grassmann, in Kuhn's Zeitschrift vol. xvi p 164

There are two passages where *makhá* refers to an enemy of the gods IX 101 13, X 171, 2

Among the remaining passages there is one where *makhá* is used in parallelism with *vahni*, X 11, 6 *vívakti váhniḥ su apasyáte makháḥ*. Here I propose to translate The poet speaks out, the priest works well. The same meaning seems applicable likewise to the phrase *makhásya dāvane* to the offering of the priest, though I should prefer to translate 'to share in the sacrifice

I 134 1 *ā yāhi dāvane vāyo (īti) makhásya dāvane*

Come, Vāyu to the offering, to the offering of the priest

VIII 7, 27 *ā naḥ makhásya dāvane—devāsaḥ upa gan tana*

Come gods to the offering of our priest

Professor Roth proposes to render *makhá* in these passages by 'attestation of joy celebration, praise' and he takes *dāvane* as a dative of *dāvan* a *nomen actionis* meaning, the giving. There are some passages where one feels inclined to admit a noun *dāvana* and to take *dāvane* as a locative sing

VI 71, 2 *devásya vayám savitūḥ sávimanī*

*sréshṭhe syāma vásunaḥ ka dāvane*

May we be in the favour of the god Savitar, and in the best award of his treasure

In II, 11 1, and II, 11 12 the locative would likewise be preferable, but there is a decided majority of passages in which *dāvane* occurs and where it is to be taken as a dative\*, nor is there any other instance in the Veda of a *nomen actionis* being formed by *vana*. It is better therefore, in VI 71 2 to refer *sréshṭhe* to *sávimanī*, and to make allowance in the other passages for the idiomatic use of such phrases as *dāvane vásūnām* or *rāyāḥ dāvane* whether from *dā* or from *do*. See *De Infinitivi forma et usu*, by E Wilhelm, 1873, p 17

\* RV I, 61 10 122 5, 134 2 139, 6, II 1, 10 IV, 29 5 32 9, V 59 1 4 65 3 VIII 25 20, 45, 10 (92 26) 46 25, 27 63 5 69 17 70 12 IX, 93, 4 X 32 5, 44 7, 50 7

The termination *vāne* explains as has been shown by Professor Bensey, Greek infinitives such as *οἶναι* i e *doenai* or *δοῖναι* = Sanskrit *da vāne*. The termination *mane* in *dā mane* for the purpose of giving explains as the same scholar has proved the ancient infinitives in Greek such as *δόνειναι*. It may be added that the regular infinitives in Greek ending in *enai*, as *λελοιπ-εναι*, are likewise matched by Vedic forms such as IX 61 30 *dhūrv ane* or VI, 61, 13 *vibhv-āne*, and *turv āne* (Delbriuck in K Z XVIII p 82 Bopp, Accent §§ 106 113 117). It is hardly right to say that *vibhvane* in VI 61 13, should be taken as an instrumental, for it does not refer to the chariot but to *Sarasvatī*. In the termination *ew* which stands for *evi*, like *eis* for *ēsi* we have, on the contrary not a dative but a locative of an abstract noun in an, both cases, as we see from their juxta position in VI, 71, 2, being equally applicable to express the relation which we are accustomed to call infinitive. See RV I, 134, 5 *ugrāḥ ishazanta bhurvāzi*, *apām ishanta bhurvāzi*.

Note 2 *Abhidyū* I now translate by hastening, and derive it from *div dīvyati* in its original meaning of to throw forth, to break forth, to shine. As from this root we have *didyū* weapon what is thrown pl *didyavaḥ*, and possibly *didyut* the weapon, particularly Indra's weapon or thunderbolt *abhidyū* might mean breaking forth rushing forth towards us, something like *prakrīḍnaḥ* another name of the Maruts. How *abhidyū* could mean conquérant maître du jour, as M. Bergaigne maintains I do not see. *Abhidyūn*, I, 33 11, 190, 4, does not differ much from *ānu-dyūn*, i e it is used *vīpsâyām*.

### Verses 9, 10

WILSON Therefore circumambient (troop of Maruts), come hither, whether from the region of the sky, or from the solar sphere, for, in this rite (the priest) fully recites your praises

BENFEY Von hier oder vom Himmel komm ob dem Äther, Umkreisender! zu dir streben die Lieder all

LUDWIG Von hieher, o Parigman kom oder von des himels glanzfirmamente her zu disem streben unsere lieder auf

WILSON We invoke Indra,—whether he come from this earthly region, or from the heaven above or from the vast firmament—that he may give (us) wealth

BENFEY Von hier oder vom Himmel ob der Erde begehren Spende wir oder, Indra! aus weiter Luft

LUDWIG Von hier zu empfangen verlangen wir, oder vom himel, oder vom irdischen raume her, oder aus dem grossen luftkreis den Indra

Note 1 Although the names for earth sky and heaven vary in different parts of the Veda, yet the expression *divāk rokanam* occurs so frequently that we can hardly take it in this place in a sense different from its ordinary meaning Professor Benfey thinks that *rokaná* may here mean ether, and he translates 'come from heaven above the ether, and in the next verse, 'come from heaven above the earth' At first every reader would feel inclined to take the two phrases *divāk vā rokanāt ádhi*, and *divāk vā parthivāt ádhi*, as parallel, yet I believe they are not quite so

The following passages will show that the two words *rokanám divāk* belong together, and that they signify the light of heaven or the bright place of heaven.

VIII 98, 3 *ágakṣhaḥ rokanám divāk*

Thou (Indra) wentest to the light of heaven I, 155 3:

III 6, 8 *uráu vā yé antárikṣhe—divāk vā yé rokané*

In the wide sky, or in the light of heaven

VIII, 82, 4 *upamé rokané divāk.*

In the highest light of heaven

IX, 86, 27 *trītiye prishthé ádhi rokané divāk.*

On the third ridge, in the light of heaven See also I, 105, 5, VIII, 69, 3

The very phrase which we find in our verse, only with *kit* instead of *vā* occurs again, I 49, 1, VIII, 8, 7, and the same sense must probably be assigned to VIII, 1, 18, *ádha rṁák ádha vā divāk bṛhaták rokanāt ádhi*

Either from the earth, or from the light of the great heaven, increase O Indra!

*Roṇanā* also occurs in the plural

I 146 1 *visvā divāḥ roṇāṅ*

All the bright regions of heaven

*Sâyana* All the bright palaces of the gods' See III 12, 9

The same word *roṇanā* and in the same sense, is sometimes joined with *sūrya* and *nāka*

Thus, I 14, 9 *suryasya roṇanāt visvān devān—hótā ihā vakshati*

May the Hotar bring the Visve Devas hither from the light of the sun, or from the bright realm of the sun

III 22, 3 *yāḥ roṇané parástāt sūryasya.*

The waters which are above in the bright realm of the sun and those which are below

I, 19, 6 *yé nākasya ádhi roṇane, diví devāsaḥ āsate*

They who in the light of the firmament in heaven, are enthroned as gods

Here *diví* in heaven, seems to be the same as the light of the firmament, *nākasya roṇané*

Thus *roṇanā* occurs also frequently by itself when it clearly has the meaning of heaven

It is said of the dawn, I, 49, 4, of the sun, I 50, 4, and of Indra, III 44, 4.

*visvam ā bhāti roṇanām*, he lights up the whole sky

We also read of three *roṇanas*, where, though it is difficult to say what is really meant, we must translate, the three skies. The cosmography of the Veda is, as I said before somewhat vague and varying. There is of course, the natural division of the world into heaven and earth (*dyú* and *bhūmí*), and the threefold division into earth, sky, and heaven, where sky is meant for the region intermediate between heaven and earth (*prithivī*, *antáríksha*, *dyú*) There is also a fourfold division, for instance,

VIII, 97, 5 *yát vā ási roṇané divāḥ*

*samudrásya ádhi vishvápi,*

*yát pāthive sádane vrātrahan-tama,*

*yát antáríksho ā gahu.*

Whether thou, O greatest killer of *Vṛtra*, art in the light of heaven, or in the basin of the sea, or in the place of the earth, or in the sky, come hither!

V, 52, 7 *yé vavṛidhánta pārthivāḥ ye urau antárikṣhe ā, vṛgāne vá nadínām sadhá sthe vá mahāḥ divāḥ*

The Maruts who grew being on the earth those who are in the wide sky, or in the realm of the rivers or in the abode of the great heaven

But very soon these three or more regions are each spoken of as threefold Thus

I 102, 8 *tisráḥ bhūmīḥ trīm roṇāṇā*

The three earths the three skies

II 27, 9 *trī roṇāṇā divyā dhārayanta*

The *Ādityas* support the three heavenly skies

V 69, 1 *trī roṇāṇā varuṇa trīn utá dyūn trīm mitia dharayathaḥ rágāmsi*.

Mitra and Varuṇa you support the three lights, and the three heavens, and the three skies

Here there seems some confusion, which *Sāyana*'s commentary makes even worse confounded What can *roṇāṇā* mean as distinct from *dyú* and *rágas*? The fourth verse of the same hymn throws no light on the subject, and I should feel inclined to take *divyā-pārthivasya* as one word, though even then the cosmic division here adopted is by no means clear However there is a still more complicated division alluded to in IV, 53 5

*trīḥ antárikṣham savitā mahi-tvanā trī rágāmsi pari-bhūḥ trīm roṇāṇā, tisráḥ divāḥ prthivīḥ tisráḥ invatī*

Here we have the sky thrice, three welkms, three lights three heavens three earths

A careful consideration of all these passages will show, I think, that in our passage we must take *divāḥ vá roṇāṇā* *ádhi* in its usual sense, and that we cannot separate the two words

In the next verse, on the contrary, it seems equally clear that *divāḥ* and *pārthivāt* must be separated At all events there is no passage in the *Rig-veda* where *pārthiva* is joined as an adjective with *dyú* *Pārthiva* as an adjective is frequently joined with *rágas*, never with *dyú* See I 81

5, 90, 7, VIII 88, 5 IX 72 8 in the plural, I 154 1  
V 81, 3, VI, 31 2, 49 3

Pārthivāni also occurs by itself when it refers to the earth as opposed to the sky and heaven

X, 32 2 víndra yāsi divyāni roṇanā ví pārthivāni rāgasā

Indra thou goest in the sky between the heavenly lights and the earthly

VIII 94 9 ā yé vísvā pārthivāni papráthan roṇanā divāh

The Maruts who stretched out all the earthly lights, and the lights of heaven

VI 61, 11 ā paprushî pārthivāni urú rāgaḥ antāriksham

Sarasvatî filling the earthly places the wide welkin the sky This is a doubtful passage

Lastly pārthivāni by itself seems to signify earth sky and heaven, if those are the three regions which Vishṇu measured with his three steps, or east, the zenith and west, if these were intended as the three steps of that deity For we read

I, 155, 4 yāh pārthivāni tri-bhîḥ it vígāma bhîḥ uru kra mishṭa

He (Vishṇu) who strode wide with his three strides across the regions of the earth

These two concluding verses might also be taken as containing the actual invocation of the sacrificer which is mentioned in verse 8 In that case the full stop at the end of verse 8 should be removed

## MANDALA I, HYMN 19

## ASHTAKA I ADHYĀYA 1, VARGA 36-37

TO AGNI (THE GOD OF FIRE) AND THE MARUTS  
(THE STORM-GODS)

1 Thou art called forth to this fair sacrifice for a draught of milk<sup>1</sup>, with the Maruts come hither O Agni!

2 No god indeed, no mortal, is beyond the might<sup>1</sup> of thee, the mighty one with the Maruts come hither, O Agni!

3 They who know of the great sky<sup>1</sup> the Visve Devas<sup>2</sup> without guile<sup>3</sup>, with those Maruts come hither, O Agni!

4 The strong ones who sing their song<sup>1</sup>, unconquerable by force, with the Maruts come hither, O Agni!

5 They who are brilliant of terrible designs, powerful and devourers of foes, with the Maruts come hither, O Agni!

6 They who in heaven are enthroned as gods in the light of the firmament<sup>1</sup>, with the Maruts come hither, O Agni!

7 They who toss the clouds<sup>1</sup> across the surging sea<sup>2</sup> with the Maruts come hither, O Agni!

8 They who shoot with their darts (lightnings) across the sea with might, with the Maruts come hither, O Agni!

9 I pour out to thee for the early draught<sup>1</sup> the sweet (juice) of Soma, with the Maruts come hither, O Agni!



## NOTES

This hymn is ascribed to Medhātithi, of the family of Kāṇva Verse I=SV I, 16

## Verse 1

WILSON Earnestly art thou invoked to this perfect rite, to drink the Soma juice, come Agni, with the Maruts

BENFEY Zu diesem schonen Opfer wirst du gerufen zum Trank der Milch!—Mit diesen Maruts Agni! komm!

LUDWIG Her zu diesem schönen opfer gerufen wirst zum milchtrank du, mit den Marut, Agni, kom

Note 1 Gopithá is explained by Yāska and Sāyana as drinking of Soma I have kept to the literal signification of the word a draught of milk In the last verse of our hymn the libation offered to Agni and the Maruts is said to consist of Soma, but Soma was commonly mixed with milk. The other meaning assigned to gopithá protection, would give the sense 'Thou art called for the sake of protection' But pitha has clearly the sense of drinking in soma pitha, RV I, 51, 7, and may therefore be taken in the same sense in gopithá.

## Verse 2

WILSON No god nor man has power over a rite (dedicated) to thee, who art mighty come Agni, with the Maruts

BENFEY Denn nicht ein Gott, kein Sterblicher ragt über dein, des Grossen, Macht—Mit diesen Maruts Agni! komm!

LUDWIG Es uberragt kein gott, kein sterblicher die einsicht dein des grossen, mit den Marut, Agni, kom

Note 1. The Sanskrit krātu expresses power both of body and mind Paraś governs the accusative

## Verse 3

WILSON Who all are divine, and devoid of malignity

and who know (how to cause the descent) of great waters come Agni, with the Maruts

**BENFEY** Die guten Gotter, welche all bestehen in dem weiten Raum—Mit diesen Maruts, Agni! komm!

**LUDWIG** Die wissen um den grossen raum alle gotter truges bei, mit den Marut, Agni, kom

**Note 1** The sky or welkin (*rāgas*) is the proper abode of the Maruts, and 'they who know of' means simply 'they who dwell in the great sky'. The Vedic poets distinguish commonly between the three worlds the earth *pr̥thivī* f or *pārthiva* n, the sky *rāgas*, and the heaven *dyu* see I 6, 9, note 1. The phrase *mahāh rāgasah* occurs I, 6, 10, 168 6, &c. *Sāyana* takes *rāgas* for water or rain see on this my article in *Kuhn's Zeitschrift* vol xii p 28. In some passages *rāgas* means 'darkness' and might be identified with the Greek *ἔρεβος*, *Ath Veda VIII 2, 1 parāyami tvā rāgasa ut tvā mṛtyōr apīparam* I bring thee out of darkness, out of death I brought thee. The identification of *rāgas* with *ἔρεβος* (Leo Meyer, in *Kuhn's Zeitschrift* vol vi p 19) must nowever remain doubtful until stronger evidence has been brought forward in support of a Greek *β* representing a Sanskrit *g*, even in the middle of a word. See my article in *Kuhn's Zeitschrift*, vol xv, p 215. *Curtius Grundzuge* (fifth edition), p 480.

**Note 2** The appellation *Visve devāh* all gods together, or, more properly host gods, is often applied to the Maruts cf I, 23, 8, 10. Benfey connects this line with the preceding verse considering *Visve devāh* it seems, inappropriate as an epithet of the Maruts.

**Note 3** On *druh*, without guile or deceit without hatred, see *Kuhn's excellent article* *Zeitschrift für die Vergleichende Sprachforschung* vol 1 pp 179, 193. *Adruh* is applied to the Maruts again in VIII, 46, 4, though in connection with other gods. It is applied to the *Visve Devas* RV I, 3 9 IX 102, 5 the *Ādityas*, RV VIII, 19, 34 67, 13 the *Rudras*, RV IX 73, 7 to Heaven and Earth, RV II, 41 21, III, 56, 1, IV, 56, 2, VII, 66 18 to *Mitra* and *Varuna*, RV V, 68, 4 to *Agni*, RV VI 15, 7, VIII, 44 10. The form *adhruk* occurs in the sixth *Mandala* only.

## Verse 4

WILSON Who are fierce and send down rain and are unsurpassed in strength come, Agni with the Maruts

BENFEY Die schrecklich unbesiegbaren, die mächtiglich Licht angefacht—Mit diesen Marut's, Agni' komm!

LUDWIG Die singen, die gewaltigen, ihr lied unangegriffen durch (ihre) kraft, mit den Marut, Agni kom

Note 1 Sâyana explains arká by water Hence Wilson 'Who are fierce and send down rain But arka has only received this meaning of water in the artificial system of interpretation first started by the authors of the Brâhmanas who had lost all knowledge of the natural sense of the ancient hymns The passages in which arká is explained as water in the Brahmanas are quoted by Sâyana, but they require no refutation On the singing of the Maruts see note to I, 38, 15, also Bergaigne Journ As 1884, p 194 The perfect in the Veda, like the perfect in Homer has frequently to be rendered in English by the present

## Verse 5

WILSON Who are brilliant, of terrific forms, who are possessors of great wealth and are devourers of the malevolent come Agni, with the Maruts.

BENFEY Die glanzend grau'ngestaltigen, hochherrschend feindvernichtenden — Mit diesen Marut's, Agni' komm!

LUDWIG Die glanzvollen von schrecklicher gestalt, von grosser herrschaft feindverzerer, mit den Marut, Agni, kom

## Verse 6

WILSON Who are divinities abiding in the radiant heaven above the sun come Agni with the Maruts

BENFEY Die Gotter die im Himmel sind ob dem Lichtkreis des Gottersitz's—Mit diesen Marut's Agni' komm!

LUDWIG Die ob der himmelswolbung glanz, am himel die gotter sitzen, mit den Marut, Agni, kom

Note 1 Nâka must be translated by firmament. as there

is no other word in English besides heaven, and that is wanted to render *dyu*. Like the Jewish firmament the Indian *nāka*, too is adorned with stars cf I 68, 10 *pipasa nākam strībhīḥ*. *Dyū*, heaven, is supposed to be above the *ragas*, sky or welken. Kuhn's Zeitschrift, vol xii, p 28

**Sāyana** In the radiant heaven above the sun' See note 1 to I 6 9, p 49

### Verse 7

**WILSON** Who scatter the clouds, and agitate the sea (with waves) come, Agni, with the Maruts

**BENFEY** Welche über das wogende Meer hinjagen die Wolkenschaa—Mit diesen Maruts, Agni! komm!

**LUDWIG** Die die berge wiegend hindurch durchs wogenmeer bewegen, mit den Marut, Agni komm

**Note 1** That *parvata* (mountain) is used in the sense of cloud, without any further explanation is clear from many passages

I 57, 6 *tvām tām indra párvatam mahām urum vágreṇa vagrīn parva sáḥ kakartītha*

Thou Indra, hast cut this great broad cloud to pieces with thy lightning Cf I, 85, 10

We actually find two similes mixed up together such as V 32 2 *ūdhāḥ parvatasya*, the udder of the cloud. All we can do is to translate *párvata* by mountain but always to remember that mountain means cloud. In the Edda too, the rocks, said to have been fashioned out of Ymir's bones are supposed to be intended for clouds. In Old Norse *klakkr* means both cloud and rock nay, the English word cloud itself has been identified with the Anglo Saxon *clūd*, rock. See Justi, Orient und Occident vol ii p 62. See Grimm, Deutsche Grammatik 13 398 424, also Kuhn, Weisse Frau p 12

**Note 2** Whether the surging sea is to be taken for the sea or for the air depends on the view which we take of the earliest cosmography of the Vedic *Rishis*. **Sāyana** explains They who make the clouds to go and stir the

watery sea Wilson remarks that the influence of the winds upon the sea, alluded to in this and the following verse indicates more familiarity with the ocean than we should have expected from the traditional inland position of the early Hindus and it has therefore been supposed by others that even in passages like our own, samudrá was meant for the sky the waters above the firmament But although there are passages in the Rig-veda where samudrá must be taken to mean the *valkin* (RV I 95 3 samudrá ekam divi ekam ap sa) this word shows in by far the larger number of passages the clear meaning of ocean There is one famous passage VII 95, 2 which proves that the Vedic poets who were supposed to have known the upper courses only of the rivers of the Penjáb, had followed the greatest and most sacred of their rivers the Sarasvatí, as far as the Indian ocean It is well known that as early as the composition of the laws of the Mánavas, and possibly as early as the composition of the Sûtras on which these metrical laws are based the river Sarasvatî had changed its course and that the place where that river disappeared under ground was called Vinasana<sup>a</sup>, the loss This Vinasana forms, according to the laws of the Mánavas the western frontier of Madhyadesa the eastern frontier being formed by the confluence of the Gangâ and Yamunâ Madhyadesa is a section of Âryāvarta the abode of the Âryas in the widest sense Âryāvarta shares with Madhyadesa the same frontiers in the north and the south, viz the Himâlaya and Vindhya mountains, but it extends beyond Madhyadesa to the west and east as far as the western and eastern seas A section of Madhyadesa again, is the country described as that of the Brahmarshis which comprises only Kurukshetra, the countries of the Matsyas, Pañchâlas (Kânyakubga according to Kullûka) and Sûrasenas (Mathura, according to Kullûka) The most sacred spot of all however is that section of the Brahmarshi country which lies between the rivers Drzshadvatî and Sarasvatî, and which in the laws of

<sup>a</sup> Mentioned in Lâty Srauta Sûtras X 15 1, Pañchavimsa Brâhm XXV, 10 1 see H st. A. S L., p 12

the Mānavas is called Brahmāvarta. In the Sūtras which supplied the material to the authors of the metrical law-books the Vinasana is mentioned for the first time in the Baudhāyana Sūtras I 2 9 'Āryāvarta lies to the east of the region where (the Sarasvatī) disappears, to the west of the Black forest to the north of the Paripātra (mountains) to the south of the Himālaya.' The name of the Sarasvatī is not mentioned but no other river can be understood. What is curious, however, is, that in the Vasishṭha Sūtras where the same frontiers of Āryāvarta are given (I, 8) the MSS read originally prāḡ ādarsāt, i e east of the Adarsa mountains, which was afterwards changed into prāḡ adar sanāt, and interpreted east of the invisibility or of the disappearance of the Sarasvatī. Vasishṭha quotes another authority a Gāthā of the Bhāllavins, which says 'In the west the boundary river,' i e sindhur vidhāram. This sindhur vi dhāram is another name of the old Sarasvatī and in Baudhāyana I, 2 12 the same verse is quoted, though the reading of vidharani varies with viḥaranī and visaram. See Bühler, l c. Madhyadesa is mentioned in one of the Parīśiṣṭas (MS 510, Wilson) as a kind of model country, but it is there described as lying east of Darārna<sup>a</sup> west of Kāmpilya<sup>b</sup>, north of Pānyātra<sup>c</sup>, and south of the Himavat or again, in a more general way, as the Duāb of the Gangā and Yamunā<sup>d</sup>.

It is very curious that while in the later Sanskrit literature

<sup>a</sup> See Wilson's Vishṇu purāṇa ed Hall, pp 154 155 159 160

<sup>b</sup> See Wilson's Vishṇu purāṇa ed Hall p 161

<sup>c</sup> L c pp 123 127. Instead of Pānyātra, other MSS read Pānpātra see Bühler Vasishṭha I, 8

<sup>d</sup> Prāḡ darārnāt pratyak kāmpilyād udak pānyātrād, dakshuṇena himavataḥ Gangāyamunayor antaram eke madhyadesam ity aśak shate. Medhantī says that Madhyadesa the middle country was not called so because it was in the middle of the earth but because it was neither too high nor too low. Albiruny too remarks that Madhyadesa was between the sea and the northern mountains between the hot and the cold countries equally distant from the eastern and western frontiers. See Reinaud, Mémoire sur l'Inde p 46

ratione the disappearance of the Sarasvatī in the desert is a fact familiar to every writer no mention of it should occur during the whole of the Vedic period and it is still more curious that in one of the hymns of the Rīg-veda we should have a distinct statement that the Sarasvatī fell into the sea

VII 95 1-2 *prā kshódasā dhāyasā sīstre eshā sārāsvatī dharanam āyastī pūh, pra bābadhanā rathyā iva yātī vīsvah apaḥ mahinā sindhuḥ anyāḥ ékā aḥetat sārāsvatī nadīnām sukḥ yatī giri bhyaḥ ā samudrāt, rāyāḥ kētantī bhuvanasya bhūreḥ ghrītām payāḥ duduhe nahushāya*

1 'With her fertilising stream this Sarasvatī comes forth— (she is to us) a stronghold, an iron gate. Moving along as on a chariot, this river surpasses in greatness all other waters 2 Alone among all rivers Sārāsvatī listened, she who goes pure from the mountains as far as the sea She who knows of the manifold wealth of the world, has poured out to man her fat milk

Here we see *samudrā* used clearly in the sense of sea the Indian sea, and we have at the same time a new indication of the distance which separates the Vedic age from that of the later Sanskrit literature Though it may not be possible to determine by geological evidence the time of the changes which modified the southern area of the Penjāb and caused the Sarasvatī to disappear in the desert, still the fact remains that the loss of the Sarasvatī is later than the Vedic age and that at that time the waters of the Sarasvatī reached the sea Professor Wilson had observed long ago in reference to the rivers of that part of India, that there have been no doubt, considerable changes here, both in the nomenclature and in the courses of the rivers, and this remark has been fully confirmed by later observations I believe it can be proved that in the Vedic age the Sarasvatī was a river as large as the Sutlej, that it was the last of the rivers of the Penjāb, and therefore the iron gate or the real frontier against the rest of India At present the Sarasvatī is so small a river that the epithets applied to the Sarasvatī in the Veda have become quite inapplicable to it The Vedic *Rishis*, though acquainted with numerous rivers including

the Indus and Ganges call the Sarasvatî the mother of rivers (VII, 36 6 *sârasvatî saptâthî sîndhu mâtâ*), the strongest of rivers (VI, 61, 13 *apâsâm apaḥ tamâ*) and in our passage VII 95, 2, we have, as far as I can judge, conclusive evidence that the old Sarasvatî reached in its course the Indian sea, either by itself or united with the Indus\*

But this passage, though important as showing the application of *samudrâ*, i e confluviæ, to the Indian sea and proving the acquaintance of the Vedic Rishis with the southern coast of India, is by no means the only one in which *samudrâ* must be translated by sea. Thus we read VII 49, 2

*yâḥ âpaḥ divyâḥ utâ vâ srâvantî khanîtrimâḥ utâ vâ yâḥ svayam gâḥ, samudrâ arthâḥ yâḥ sukâyaḥ pavakâḥ tâḥ apaḥ devîḥ ihâ mām avantu*

The waters which are from heaven or those which flow after being dug, or those which spring up by themselves, the bright, pure waters that tend to the sea, may those divine waters protect me here!

I, 71, 7 *agnîm vísvâḥ abhî prîkshaḥ sakante samudram ná sravâtaḥ saptâ yahvîḥ*

All kinds of food go to Agni, as the seven rivers go to the sea

Cf I, 190, 7 *samudram ná sravâtaḥ ródha kakrâḥ*

V, 78 8 *yáthâ vâtaḥ yáthâ vânam yáthâ samudraḥ égatî*

As the wind moves as the forest moves, as the sea moves (or the sky)

In hymn X 58 the same expression occurs which we have in our hymn, and *samudrâm arnavâm* there as here admits but of one explanation the surging sea

*Samudrâ* in many passages of the Rîg-veda has to be taken as an adjective, in the sense of watery or flowing

VI 58, 3 *yâste pûshan nâvaḥ antâḥ samudré hiranyâyîḥ antârikshe kârantî*

Thy golden ships, O Pûshan, which move within the watery sky

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\* See India, what can it teach us? pp 170 171



VII 70 2 víḥ vām samudrān -arīta/ pīpartī

He who carries you across the watery rivers

I 161 14 at-bhīḥ yati vāruṇāḥ samudra'ḥ

Varuṇa moves in the flowing waters

In both these passages samudra as an adjective does not conform to the gender of the noun. See Bollensen *Orient und Occident*, vol II p 467

II 16, 3 ná samudraíḥ párvatāíḥ indīa te rathāḥ (ná pari-bhvē)

Thy chariot O Indra, is not to be overcome by the watery clouds

### Verse 8

WILSON Who spread (through the firmament), along with the rays (of the sun) and with their strength agitate the ocean come, Agni with the Maruts

BENFEY Die mit Blitzen schleudern mächtig über das Meer hinaus—Mit diesen Marut's, Agni! komm!

LUDWIG Die mit strahlen ihre richtung nemen mit gewalt durchs mer, mit den Marut, Agni, kom

### Verse 9

WILSON I pour out the sweet Soma juice for thy drinking, (as) of old come, Agni, with the Maruts

BENFEY Ich giesse zu dem ersten Trank für dich des Soma Honig aus—Mit diesen Marut's, Agni! komm!

LUDWIG Ich giesze dir zum ersten trunk madhu mit dem soma zu, mit den Marut, Agni, kom

Note 1 Pūrvapīti, the early draught, implies at the same time the priority of the god to whom it is given.

## MANDALA I HYMN 37

## ASHTAKA I ADHYĀYA 8, VARGA 12-14

## TO THE MARUTS (THE STORM GODS)

1 Sing forth, O *Kaṁvas* to the sportive host of your Maruts brilliant on their chariots and unscathed<sup>1</sup> —

2 They who were born together selfluminous with the spotted deer (the clouds)<sup>1</sup>, the spears, the daggers, the glittering ornaments<sup>2</sup>

3 I hear their<sup>1</sup> whips, almost close by, when they crack them in their hands they gain splendour<sup>2</sup> on their way<sup>3</sup>

4 Sing forth the god-given prayer to the wild<sup>1</sup> host of your Maruts endowed with terrible vigour<sup>2</sup> and strength

5 Celebrate the bull among the cows (the storm among the clouds)<sup>1</sup>, for it is the sportive host of the Maruts he grew as he tasted the rain<sup>2</sup>

6 Who O ye men, is the strongest among you here, ye shakers of heaven and earth when you shake them like the hem of a garment<sup>1</sup>?

7 At your approach the son of man holds himself down the gnarled cloud<sup>1</sup> fled at your fierce anger

8 They at whose racings<sup>1</sup> the earth, like a hoary king, trembles for fear on their ways,

9 Their birth is strong indeed there is strength to come forth from their mother, nay there is vigour twice enough for it<sup>1</sup>

10 And these sons, the singers<sup>1</sup>, stretched out the fences in their racings<sup>2</sup>, the cows had to walk knee-deep

11 They cause this long and broad unceasing rain<sup>1</sup> to fall on their ways

12 O Maruts with such strength as yours you have caused men to tremble<sup>1</sup> you have caused the mountains to tremble

13 As the Maruts pass<sup>1</sup> along they talk together on the way does any one hear them?

14 Come fast on your quick steeds<sup>1</sup> there are worshippers<sup>1</sup> for you among the Kanvas may you well rejoice among them

15 Truly there is enough for youi rejoicing We always are their servants, that we may live even the whole of life



## NOTES

This hymn is ascribed to *Kaṇva* the son of *Ghora*

Verse 1=TS IV 3 13, 6

Verse 3=SV I 135

Verse 10=SV I, 221

## Verse 1

**WILSON** Celebrate, *Kaṇvas*, the aggregate strength of the *Maruts*, sportive, without horses but shining in their car

**BENFEY** *Kaṇviden* auf! begrüsst mit Sang die muntre Heerschaar der *Marut's* die raschste wagenglanzende

**LUDWIG** Eurer splendenden schar der *Marutschar*, der unangreifbaren die aut wagen glantz, der singt, o *Kaṇvas*, zu

**Note 1** Wilson translates *anarvānam* by without horses, though the commentator distinctly explains the word by without an enemy. A *Brāhmaṇa* passage explains *bhrātṛivyo vā arvā, ity srutyantarāt*. See TS IV, 3, 13, 6. Wilson considers it doubtful whether *arvan* can ever mean enemy. The fact is, that in the *Rig veda* an *arvan* never means without horses, but always without hurt or free from enemies, and the commentator is perfectly right, as far as the sense is concerned, in rendering the word by without an enemy or unopposed (*apraty rita*). An *arvan* is not formed from *arvat*, horse, racer but from *arvan*, and this is derived from the same root which yields *arus*, n a wound, *riti* (see I 64, 15, note), &c. The accusative of *anarvat*, without a horse, would be *anarvantam* not *anarvānam*.

The root *ar* in the sense of hurting, is distantly connected with the root *mar* see *Lectures on the Science of Language*, Second Series, p 323. It exists in the Greek *ἄλλυμι*, corresponding to Sanskrit *ṛnomi* i e *arnomi*, I hurt, likewise

in *ουλη*, wound, which cannot be derived from *ὄλη* in *ὄλος* *ὄλλιος* hurtful, and *ὄλοος* destructive see Curtius, *Grundzüge der Griechischen Etymologie* (funfte Ausgabe) p 372 In the Veda *ar* has the sense of offending or injuring particularly *f* preceded by *upa*

Y 164, 3 *yát ā sāsā nīh sísā abhi-sāsā upa ārimā gā-gratah yát svapantaḥ, agnīh vísvāni āpa duḥ kṛtāni āgushṭāni āré asmát dadhātu*

If we have offended, or whatever fault we have committed, by bidding, blaming, or forbidding while waking or while sleeping, may Agni remove all wicked misdeeds far from us

Hence *upārā*, injury, VII, 86 6 *asti gyāyān kánīyasaḥ upa-ará* the older man is there to injure to offend to mislead the young (History of Ancient Sanskrit Literature, second edition, p 541) Roth translates *upārā* by *Verfehlung* missing *Arī*, enemy too, is best derived from this root and not from *rā* to give with the negative particle as if meaning originally as *Sāyana* supposes, a man who does not give In *ārarivān* gen *ararushaḥ* hostile Rosen recognised many years ago a participle of a really reduplicated perfect of *ar*, and he likewise traced *arāru* enemy back to the same root see his note to I, 18, 3

From this root *ar*, to hurt *arvan* hurting, as well as *árus*, wound are derived in the same manner as both *dhánvan* and *dhánus* bow, are formed from *dhan*, *yágvan* and *yágus* from *yag* *párvan* and *párus* from *par* See Kuhn *Zeitschrift*, vol II, p. 233

*Anarván*, then, is the same as *ínarus*, Sat P *Brāhmaṇa* III, 1, 3, 7, and from meaning originally without a wound or without one who can wound, it takes the more general sense of uninjured, invulnerable, perfect, strong, (cf *integer*, *intact*, and *entire*) This meaning is applicable to I 94, 2, 136, 5, II 6, 5, V, 49, 4, VII, 20, 3, 97 5 X, 61, 13, 65 3 In I, 116, 16, *anarván* seems to be used as an adverb, in I, 51 12 as applied to *ślóka* it may have the more general meaning of irresistible powerful

There are two passages in which the nom sing *árvān*, and one in which the acc sing *árvānam* occur apparently

meaning horse But in I 163 13, and IX, 97, 25 *árvān* stands in the Pada text only, the *Samhitā* has *árvā ákēna* and *árvā iva* In X, 46 5 the text *hīri smasrum ná árvānam dhāna-arkam* is too doubtful to allow of any safe induction particularly as the *Sāma-veda* gives a totally different reading I do not think, therefore that *árvat* horse, admits in the nom and acc sing of any forms but *árvā* and *arvan-tam*<sup>a</sup> *Pāṇini* (VI 4, 127) allows the forms *arvān* and *arvānam*, but in *anarvan* only which, as we saw has nothing in common with *árvat* horse Benfey die rascheste (keinen Renner habend, uneinholbar), the quickest (having no racer, hence not to be reached) M Bergaigne (Journ As. 1884 p 188) tries to defend *anarvan* in the sense of *anasva*, without considering the grammatical objections In VI 66, 7 (not I 6 7) *anasvañ* does not refer to *yāmañ*

The masculine *anarvānam* after the neuter *sárdhas* is curious *sárdhas* means might, but it is here used to express a might or an aggregate of strong men or gods and the nom plur *yé*, who in the next verse shows the same transition of thought not only from the singular to the plural but also from the neuter to the masculine which must be admitted in *anarvānam*<sup>b</sup> It would be possible if necessary, to explain away the irregularity of *anarvānam* by admitting a rapid transition from the Maruts to Indra the eldest among the Maruts (cf I, 23 8 *indra gyeshthāñ mārut ganāñ*), and it would be easier still to alter *sárdhas* into *sárdham* as an accusative singular of the masculine noun *sárdha* which has the same meaning as the neuter *sárdhas* There is one passage, V, 56 9 which would seem to give ample countenance to such a conjecture

*tam vañ sardham rathe subham—ā huve.*

I call hither this your host, brilliant on chariots

Again II 30 11, we read

*tām vañ sardham mārutam—girā upa bruve*

I call with my voice on this your host of Maruts

<sup>a</sup> See Bugge K Z XIX p 403

<sup>b</sup> Bollensen (Z D M G XXII 603) calls it a vulgar Donatus, see however Lanman Noun Inflection pp 330 526

VIII 93 16 *śrutám vaḥ vṛtrahán tamam prá sárdham  
karshaninam ā sushe.*

I pant for the glorious, victorious, host of the quick  
Maruts

From this sárdha we have also the genitive sárdhasya  
VII, 56 8 (4)

*subhráḥ vaḥ sushmaḥ krúdhmī mánâṁsi dhunīḥ munīḥ-  
iva sárdhasya dhrishnóḥ*

Your prowess is brilliant your minds furious, the shout  
of the daring host is like one possessed

We have likewise the dative sárdhâya the instrumental  
sárdhena and the acc plur sárdhân, and in most cases,  
except in two or three where sárdha seems to be used as  
an adjective meaning strong these words are applied to the  
host of the Maruts

But the other word sárdhas is equally well authenticated  
and we find of it, not only the nominative, accusative and  
vocative sing sárdhas but likewise the nom plur sárdhâṁsi

The nominative singular occurs in our very hymn  
I, 37 5 *kríḷám yát sárdhaḥ mārutam*

Which is the sportive host of the Maruts

I, 127 6 *sáḥ hí sárdhaḥ ná mārutam tuvi-svánīḥ*

For he (Agni) is strong-voiced like the host of the Maruts

IV, 6, 10 *tuvi-svanásaḥ marutam ná sárdhaḥ*

Thy flames (Agni) are strong voiced like the host of the  
Maruts

V, 46, 5 *utá tyát naḥ mārutam sárdhaḥ ā gamat*  
May also that host of the Maruts come to us

II 1 5 *tvám narām sárdhaḥ asi puru-vásuḥ*

Thou (Agni) full of riches, art the host of the men

This host of men seems to me intended again for the  
Maruts although it is true that in thus identifying Agni  
with different gods the poet repeats himself in the next  
verse

II, 1 6 *tvám sárdhaḥ mārutam*

Thou art the host of the Maruts

If this repetition seems offensive the first narām sárdhas  
might be taken for some other company of gods Thus  
we find

VII, 44 5 *sṛnótu naḥ daívyam sárdhaḥ agniḥ sṛnvántu vírve mahishāḥ ámûraḥ*

May the divine host may Agni, hear us, may the Virve hear us the strong the wise.

Or III, 19, 4 *sáḥ ā vaha devá tátim yavishṭha sárdhaḥ yát adyá divyam yágâsi*

Bring thou hither O Agni, the gods that you may sacrifice to day to the divine host

Or I 139, 1 *ā nú tát sárdhaḥ divyám vṛimmahe*

We chose for us now that divine host

As in these last, so in many other passages *sárdhas* is used as a neuter in the accusative For instance,

I, 106, 1, II 11, 14. *mārutam sárdhaḥ*

II 3 3, VI 3, 8 *sárdhaḥ marutām*

The vocative occurs

V, 46, 2 *ágne indra váruṇa mítra dévāḥ sárdhaḥ prá yanta māruta utá vishṇo (iti)*

Agni Indra, Varuṇa Mitra, gods host of the Maruts come forth and Vishṇu!

We see how throughout all these passages those in which *sárdha* and *sárdhas* are applied to the Maruts or to some other company or gods, preponderate most decidedly Yet passages occur in the Ríg veda where both *sárdha* and *sárdhas* are applied to other hosts or companies Thus V, 53 10 *sárdha* refers to chariots, while in I, 133 3, *sárdhas* is applied to evil spirits

If the passages hitherto examined were all that occur in the Ríg veda we might still feel startled at the construction of our verse where *sárdhas* is not only followed by masculine adjectives in the singular, but, in the next verse by a pronoun in the plural But if we take the last irregularity first, we find the same construction, viz *sárdhas* followed by *yé*, in III, 32, 4

*índrasya sárdhaḥ marútaḥ yé āsan*

The host of Indra, that was the Maruts.

As to the change of genders, we find adjectives in the masculine after *sárdhas*, in

V, 52, 8 *sárdhaḥ mārutam út samsa satyá savasam ṛbh vasam*



Celebrate the host of the Maruts the truly vigorous the brilliant

Here too the poet afterwards continues in the plural though as he uses the demonstrative and not as in our passage the relative pronoun we cannot quote this in support of the irregularity which has here to be explained. Anyhow the construction of our verse though bold and unusual, is not so unusual as to force us to adopt conjectural remedies. In V 58. 2 we find *ye* after *ganaḥ*. On the Umbrian *Gerfo Martio* as possibly the same as *sárdha s māruta* see Grassman Kuhn's Zeitschrift vol. vii, p 190. The Zend *saredha* kind, species is the same word.

### Verse 2

WILSON Who borne by spotted deer, were born self-radiant, with weapons war cries, and decorations

BENFLY Die mit Hirschen und Speeren gleich mit Donnern und mit Blitzen auch—selbststrahlende—geboren sind

LUDWIG Die mit vilfarbigen speeren mit der schwerter glanze sichtbar wurden mit eigenem leuchten

Note 1 The spotted deer (*prīshatī*) are the recognised animals of the Maruts, and were originally as it would seem, intended for the rain clouds. Sayana is perfectly aware of the original meaning of *prīshatī* as clouds. The legendary school he says takes them for deer with white spots, the etymological school for many-coloured lines of clouds (RV BH I, 64, 8). This passage shows that although *prīshatī*, as Roth observes, may mean a spotted cow or a spotted horse—the Maruts, in fact, are called sometimes *prīshat asvāḥ* having piebald horses or, having *prīshats* for their horses, VII, 40, 3—yet the later tradition in India had distinctly declared in favour of spotted deer. The Vedic poets, however admitted both ideas and they speak in the same hymn nay, in the same verse of the fallow deer and of the horses of the Maruts. Thus V, 58, 1 the Maruts are called *āśú asvāḥ* possessed of quick horses, and in V, 58, 6 we read *yat prá āyāsishṭa prīshatībhiḥ āsvaḥ—rāthebhuḥ*, where the gender of *prīsha-*

tībhīḥ would hardly allow us to join it with āsvaiḥ, but where we must translate When you come with the deer, the horses the chariots or with your deer as horses Ludwig joins prīshatībhīḥ with rīshatībhīḥ, and again in I, 64, 8, see note 1 to I 87, 4

**Note 2** The spears and daggers of the Maruts are meant for the thunderbolts, and the glittering ornaments for the lightning Sāyana takes vāsī in this passage for war cries on the authority of the Nirukta, where vāsī is given among the names of the voice From other passages, however it becomes clear that vāsī is a weapon of the Maruts and Sāyana, too explains it sometimes in that sense cf V, 53 4, 57 2 Thus I, 88, 3 the vāsīs are spoken of as being on the bodies of the Maruts In V, 53 4, the Maruts are said to shine in their ornaments and their vāsīs Here Sāyana too translates vāsī rightly by weapon, and in his remarks on I 88, 3 he says that vāsī was a weapon commonly called ārā, which is a shoemaker sawl See Dhammapada ver 401 This reminds one of framea, which at one time was supposed to be connected with the German pfrieme See, however, Grimm (Deutsche Grammatik vol 1, p 128) and Leo Meyer (Kuhn's Zeitschrift, vol vi, p 424) In VIII, 29, 3, the god Tvashṭar is said to carry an iron vāsī in his hand Grassman (Kuhn's Zeitschrift vol xvi, p 163) translates vāsī by axe That angī is to be taken in the sense of ornament, and not in the sense of ointment, is shown by passages like VIII 29 1, where a golden ornament is mentioned angī ankṭe hiraṇyāyam Sākām, together, is used with reference to the birth of the Maruts, see I, 64, 4 It should not be connected with vāsībhīḥ

### Verse 3

**WILSON** I hear the cracking of the whips in their hands, wonderfully inspiring (courage) in the fight

**BENFEY** Schier hier erschallt der Peitsche Knall, wenn sie in ihrer Hand erklingt, leuchtend fahren sie im Sturm herab

**LUDWIG** Als wäre es hier, so hört man es, wenn die geisseln in ihren handen knallen, wunderbar strecken sie auf ihrer fart sich nieder

**Note 1** Eshâm should be pronounced as a creticus also in verses 9, 13 15 This is a very common vyûha On the whips as lightning see Grîm Donner, p 27

**Note 2** I should have taken kîtrâm as an adverb, like Benfey if mî rîṅ were not usually construed with an accusative *Ring* in the 3rd pers plur pres Âtm is treated like a verb of the Ad-class The SV seems to read yâmam, and the commentator explains it by ratham

**Note 3** The locative yâman is frequently used of the path on which the gods move and approach the sacrifice hence it sometimes means as in our passage in the sky Yâmam in BR s v arg, is wrong

We might also translate Here close by, I hear what the whips in their hands say they drive forth the beautiful (chariot) on the road See SV I, 2, 1 5, 1, comm

#### Verse 4.

**WILSON** Address the god-given prayer to those who are your strength the destroyers of foes the powerful, possessed of brilliant reputation

**BENFEY** Singt eurer Schaar, der wühlenden, der strahlenreichen, kraftigen ein gotterfülltes Gebet !

**LUDWIG** Eurer kunen schai, von blendender herlichkeit, der kraftvollen, soll ein von den gottern eingegebenes brahma gesungen werden

**Note 1** Benfey translates ghrîshvi by burrowing, and refers it to the thunderbolt that uproots the earth He points out that ghrîshvi means also for the same reason, the boar, as proved by Kuhn (Die Herabkunft des Feuers S 202) Ghrîshâ is evidently a common name for boar, the Norse grîss, and the god of the wind, Grîmr or Grîmr, is conceived as a boar, shaking the cornfield in such phrases as 'Der Eber geht ins Korn' (Gentha, l c p 14) I prefer however, in this place the general sense assigned to the adjective ghrîshu and ghrîshvi, exuberant, brisk, wild See Kuhn in Kuhn's Zeitschrift, vol xi p 385 Wilson, after Sâyana, translates destroyers of foes On the representation of the clouds as boars, see Nir V, 4.

**Note 2** Tveshâ-dyumna is difficult to render Both

tveshá and dyumna are derived from roots that mean to shine to be bright, to glow Derivatives from tvish express the idea of fieriness fierceness and fury In IV, 17, 2 tvish is used correlatively with manyu, wrath Derivatives from dyu convey the idea of brightness and briskness Both qualities are frequently applied to the Maruts

### Verse 5

WILSON Praise the sportive and resistless might of the Maruts, who were born amongst kine and whose strength has been nourished by (the enjoyment of) the milk

BENFEY Preist hoch die muntre Marutschaar die unbesiegbare in den Kuh n im Schlund des Safts wuchs sie heran.

LUDWIG Preise wie unter kuhen den stier, (so) der Marut spilende schar, beim verschlingen des saftes ist sie grosz geworden

Note 1 This translation is merely conjectural I suppose that the wind driving the clouds before him, is here compared to a bull among cows, cf V, 52, 3

té syandrāsaḥ ná ukshānaḥ áti skandanti sárvarīḥ

They the Maruts, like rushing bulls, mount on the dark cows

The last sentence states that the wind grows even stronger after it has tasted the rain (I, 85, 2 té ukshītāsaḥ mahimā nam āsata)

Note 2 I take gāmbhe in the sense of gāmbhane (On the root gabh and its derivatives, see Kuhn, Zeitschrift für vergleichende Sprachwissenschaft vol 1, p 123 seq) It would be better to read mukhe, instead of sukhe, in the commentary The Maruts were not born of milk for Prṣni, as Wilson says in a note but from the milk of Prṣni Prṣni is called their mother, Rudra their father (V, 52 16, 60 5)

Benfey takes the cows for clouds in which the lightnings dwell and the abyss of the sap is by him supposed to be again the clouds.

## Verse 6

WILSON Which is chief leader among you agitators of heaven and earth who shake all around like the top (of a tree)?

BENFEY Wer Helden! ist der erste euch—ihr Erd und Himmel! schütterer!—wenn ihr sie schüttelt Wipfeln gleich?

LUDWIG Wer ist der grosse bei euch helden wenn vom Himmel und der erde schütteler, ihn am saume gleichsam rüttelt!

**Note 1.** *Āntam ná*, literally like an end is explained by *Sâyana* as the top of a tree. Wilson Langlois and Benfey accept that interpretation. Roth proposes like the hem of a garment which I prefer, for *vastranta*, the end of a garment, is a common expression in later Sanskrit while *anta* is never applied to a tree in the sense of the top of a tree. Here *agra* would be more appropriate.

## Verse 7

WILSON The householder in dread of your fierce and violent approach, has planted a firm (buttress), for the many ridged mountain is shattered (before you)

BENFEY Vor eurem Gange beugte sich vor eurem wilden Zorn der Mann der Hügel weicht und der Berg

LUDWIG Vor eurem anzug, eurem gewaltigen eifer niederduckte sich der mensch wich der festge-notete [wolken]berg

**Note 1.** *Sâyana* translates 'Man has planted a firm buttress to give stability to his dwelling. The reading *na* for *ní* which Aufrecht adopted, is untenable as Ludwig shows. It has been altered in the second edition. See also VIII, 7, 5 *ní yemire*. *Nidadhré* is the perfect *Ātmanepada* and expresses the holding down of the head or the cowering attitude of man. I have taken *ugrāya* manyāve over to *gṛhita*, because these words could hardly form an apposition to *yāmāya*. As the Vedic poets speak of the very mountains as shaken by the storms, we might translate *pārvato gṛhita* by the quarled or rocky mount.

but there is no authority for translating *gñhita* by it is shattered and we should have to translate, the mountain yielded or bent before your anger Cf V, 57, 3

*nī vañ vanā gñhate yāmanāñ bhīyā*

The forests get out of your way from fear

V 60 2 *vāna kñt ugrāñ gñhate nī vañ bhīyā prñthivī kñt regate pārvatañ kñt*

Even the forests ye fearful Maruts yield from fear of you even the earth trembles even the mountain

In I 166 5 *yāt tveshā yāmāñ nadāyanta parvatāñ* we may translate when they on their fiery course made the parvatas (clouds) to sound or thunder but it is more likely that *nādayati* here means to cause to shake or vibrate, and that *parvata* stands for mountain We ought to remember such poetical expressions as I Kings xix 11, 'and a great, strong wind rent the mountains and brake in pieces the rocks before the Lord

### Verse 8

WILSON At whose impetuous approach earth trembles like an enfeebled monarch through dread (of his enemies)

BENFEY Bei deren Lauf bei deren Sturm die Erde zittert voller Furcht, wie ein altergebeugter Mann

LUDWIG Bei deren marschen zitterte wie ein gealtet stammeshaupt die erd vor furcht auf ihren wegen

Note 1 *Āgma* seems to express the act of racing or running (like *āgñ* race battle), while *yāma* is the road itself where the racing takes place A very similar passage occurs in I, 87, 3 The comparison of the earth (fem) to a king (masc) would be considered a grave offence in the later Sanskrit literature In I, 87, 3, *vithurā* takes the place of *vispātñ*

### Verse 9

WILSON Stable is their birthplace, (the sky) yet the birds (are able) to issue from (the sphere of) their parent for your strength is everywhere (divided) between two (regions,—or heaven and earth)

BENFEY Kaum geboren sind sie so stark dass ihrer Mutter sie entfliehn ist ja doch zwiefach ihre Kraft

LUDWIG Denn fest ist ihr geburtsort, vögel (sind sie) von der mutter fortzuehn nach dem, wie von al ersher ihre kraft

Oder Denn fest ist ihre kraft geworden von der mutter sich zu trennen, da schon von alters her ihre kraft diss wollte

Note 1. A very difficult verse The birth of the Maruts is frequently alluded to as well as their surpassing strength, as soon as born Hence the first sentence admits of little doubt But what follows is very abrupt Vayas may be the plural of vi bird or it may be váyas the neuter, meaning vital strength see Kuhn's Zeitschrift vol xv, p 217 The Maruts are frequently compared to birds (cf I, 87, 2, 88, 1), but it is usual to indicate the comparison by ná or iva I therefore take váyas as a nom sing neut in the sense of vigour, life They are called br̥hadvayasaḥ in a Nivid, see Ludwig p 226 Nir 1 is used with particular reference to the birth of a child (cf V 78, 7, 9)

### Verse 10

WILSON They are the generators of speech they spread out the waters in their courses they urge the lowing (cattle) to enter (the water), up to their knees, (to drink)

BENFEY In ihrem Lauf erheben dann diese Söhne Getos und Fluth, die bis zum Knie den Kuhen geht

LUDWIG Und diese sone, die sänger denten auf ihren zugen ihre banen aus, so dass brüllend sie uns ganz nahe kamen

Note 1 If we could take sūnávaḥ gíraḥ in the sense of the sons of voice, i.e. of thunder, which would remove many difficulties the accent of gíraḥ would have to be changed The commentator takes sūnu in the sense of utpádaka, producers of sound Gíraḥ, however, occurs at least once more, in the sense of singers or poets, IX, 63 10, where gíraḥ can only be a vocative, O ye singers! In I, 6, 6, the translation of gíraḥ by singers, i.e. the Maruts, may be contested but if we consider that gíraḥ, in the sense of

hymns is feminine, and is followed by the very word which is here used viz *devayántaḥ*, as a feminine viz *devayántīḥ* VII, 18 3 we can hardly doubt that in I, 6, 6 *gīraḥ* is a masculine and means singers. The same applies to VI 63, 10. In VI 52 9 *upa naḥ sūnávaḥ gīraḥ sruvāntu amṛtasya yé* the construction is, of course, quite different.

**Note 2** The expression that the Maruts enlarged or extended the fences of their race course (RV IV, 58, 7) can only mean that they swept over the whole sky, and drove the clouds away from all the corners. *Kāshthā* may mean the wooden enclosures (carceres) or the wooden poles that served as turning and winning-posts (*metae*). The *Sāma veda* has *yagneshu* instead of *agmeshu*. That the translation of this verse is purely tentative and far from satisfactory, was known to all Vedic scholars, but I doubt whether they will consider the interpretation which M. Bergaigne proposes with so much assurance, as less tentative and more satisfactory. He translates (*Journ As* 1884 p 239), *des fils ont, dans leur marche, allongé leurs chants comme des chemins pour y marcher à genoux (sur les genoux) en mugissant (en chantant)*. I shall content myself with shortly pointing out the misgivings which every Vedic scholar would feel at once in proposing such a rendering. First as to the conception itself. Can a poet say, 'The Maruts have stretched out their songs in order to march on them on their knees?' 'The roads, as M. Bergaigne shows himself, are only a simile and no one walks on a simile. Secondly the idea that these Maruts widened the roads on which they march, is common enough but that they lengthened their songs like paths, is never said by the Vedic Rishis, nor would they in such a case have left out the particle *na* or *iva*. Lastly, though many things are said of the Maruts, I do not remember that they ever appear on their knees. I do not think, therefore, that M. Bergaigne's infallible method helps us much beyond where we were before. Conjectures are easy but for that very reason one does not like to bring them forward. One might propose to read *sūnávaḥ divāḥ* a very common name of the Maruts. One might go a step further identify



gi/ with *bharati* and point out that the Maruts are called the sons of Bharata II 36 2 But all this leaves us in utter uncertainty and where a scholar feels the ground so uncertain beneath his feet, he hesitates to speak with papal authority M Bergaigne's strong point is that *abhigñu* means on their knees not up to their knees Here again, I ask, does *abhi* in prepositional compounds ever mean on? If *abhigñu* is used in the same sense in which we use on our knees' it would in Sanskrit mean only bowing up to the knees Now in I 72, 5 *abhigñu* seems to express a positive expression of reverence With regard to the other passages where *abhigñu* occurs M Bergaigne has not shown how they ought to be translated so as to give a clear sense I do not pretend to solve the difficulties, but I think it is better to confess our difficulties than to hide them under the veil of a so called systematic interpretation *Abhigñu* like *mitagñu* may have expressed a position of the knees expressive of strength but on such points very little information is to be gained from Indian commentators

The last sentence expresses the result of this race viz the falling of so much rain that the cows had to walk up to their knees in water This becomes still clearer from the next verse

SÂVANA These the producers of speech have spread water in their courses, they cause the cows to walk up to their knees in order to drink the water

### Verse 11

WILSON They drive before them, in their course the long vast uninjurable rain retaining cloud

BENFEY Dann treiben sie im Sturm heran jenen langen und breiten Spross der Wolke unerschöpflichen

LUDWIG Sogar diesen langen, breiten, das kind der wolke den unföndlichen, schleudern auf ihren zugen sie vorwärts

Note 1 Rain is called the offspring of the cloud *mihó nápât*, and is then treated as a masculine, cf *apâm nápât* &c

## Verse 12

WILSON Maruts as you have vigour invigorate man  
kind give animation to the clouds

BENFEY O Maruts! mit der Kraft, die ihr besitzt,  
werft ihr Geschöpfe um die Berge werft ihr um sogar

LUDWIG O Marut so wie eure kraft ist warft ihr die  
leute nieder warft ihr die berge nieder

Note 1 In VIII, 72, 8, *akūtya* it is explained by *vya*  
*dārayat* he tore open *Akūtyavītana* is the Vedic form of  
the 2nd pers plur of the reduplicated aorist

## Verse 13

WILSON Wherever the Maruts pass they fill the way  
with clamour every one hears their (noise)

BENFEY Wenn die Maruts des Weges ziehn, dann  
sprechen mit einander sie und mancher mag sie horen

LUDWIG Wenn die Marut wandern sprechen auf dem  
weg sie mit einander, es horet sie ein jeder

Note 1 *Yānti* has to be pronounced as an *amphi*  
*brachys*

## Verse 14

WILSON Come quickly with your swift (vehicles) The  
offerings of the *Kaṁvas* are prepared Be pleased with  
them

BENFEY Auf schnellen kommet schnell herbei, bei  
*Kaṁva*s Spross sind Feste euch da wollt euch schon  
ergotzen

LUDWIG Brecht rasch auf mit raschen rossen, bei den  
*Kaṁva*'s ist euer dienst, dort eben erfreuet euch

Note 1. Benfey supposes that *dūvaḥ* stands in the sin-  
gular instead of the plural But why should the plural  
have been used as the singular (*asti*) would have created  
no kind of difficulty? It is better to take *duvaḥ* as a  
nominative plural of a noun *dū* worshipper, derived  
from the same root which yielded *dūvaḥ*, worship We  
certainly find *á-duvaḥ*, as a nom plur, in the sense of  
not worshipping

VII 4. 6 mā tvā vāyam sahasā van avīrāḥ mā āpsavaḥ  
pari sadama mā aduvaḥ

May we not O hero, sit round thee like men without  
strength without beauty (cf VIII 7, 7) without worship

Here Sāyana explains āduvaḥ very well by parikarava  
hīnaḥ which seems better than Roth's explanation 'zogernd  
ohne Eifer'

#### Verse 15

WILSON The offering is prepared for your gratification  
we are your (worshippers) that we may live all our life

BENFEY Gerüstet ist für euren Rausch und wir gehören,  
traun' euch an für unser ganzes Lebelang

LUDWIG Er ist euch zur trunkesfreude, und wir gleich  
falls euer hier, dass unsere ganze dauer wir erleben

## MANDALA I HYMN 38

## ASHTAKA I, ADHYĀYA 3 VARGA 15-17

## TO THE MARUTS (THE STORM GODS)

1 What then now ? When<sup>1</sup> will you take (us) as a dear father takes his son by both hands, O ye gods, for whom the sacred grass has been trimmed<sup>2</sup> ?

2 Where now ? On what errand of yours are you going, in heaven, not on earth<sup>1</sup> ? Where are your cows sporting ?

3 Where are your newest favours<sup>1</sup>, O Maruts ? Where the blessings ? Where all delights ?

4 If you, sons of Pṛzsnī, were mortals and your praiser an immortal<sup>1</sup>,—

5 Then never<sup>1</sup> should your praiser be unwelcome like a deer in pasture grass<sup>2</sup>, nor should he go on the path of Yama<sup>3</sup>

6 Let not one sin<sup>1</sup> after another difficult to be conquered, overcome us, may it depart<sup>2</sup> together with greed

7 Truly they are terrible and powerful, even to the desert the Rudriyas bring rain that is never dried up<sup>1</sup>

8 The lightning lows like a cow, it follows as a mother follows after her young, when the shower (of the Maruts) has been let loose<sup>1</sup>

9 Even by day the Maruts create darkness with the water bearing cloud<sup>1</sup>, when they drench the earth

10 Then from the shouting of the Maruts over the whole space of the earth<sup>1</sup> men reeled forward

11 Maruts on your strong hoofed never-wearying<sup>3</sup>

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steeds<sup>1</sup> go after those bright ones (the clouds) which  
are stil<sup>1</sup> locked up

12 May your felines be strong the chariots and  
their horses may your reins<sup>1</sup> be well fashioned

13 Speak forth for ever with thy voice to praise  
the Lord of prayer<sup>1</sup> Agni who is like a friend<sup>2</sup> the  
bright one

14 Fashion a hymn in thy mouth<sup>1</sup> Expand like  
the cloud<sup>1</sup> Sing a song of praise

15 Worship the host of the Maruts the terrible  
the glorious, the musical<sup>1</sup> May they be magnified  
here among us<sup>2</sup>

## NOTES

This hymn is ascribed to *Kaṣṣa*, the son of *Ghori*. The metre is *Gâyatrī* throughout. Several verses, however, end in a spondee instead of the usual iambus. No attempt should be made to improve such verses by conjecture, for they are clearly meant to end in spondees. Thus in verses 2, 7, 8 and 9 all the three *padas* alike have their final spondee. In verse 7 the ionicus a minore is with an evident intention repeated thrice. No verse of the hymn occurs in SV, VS, AV but verse 8 = TS III 1 11 5, verse 9 = TS II, 4, 8 1.

## Verse 1

Note 1. *Kadha priyā* is taken in the *Padapāṭha* as one word and *Sāyana* explains it by delighted by or delighting in praise a nominative plural. A similar compound *kadha priya* occurs in I 30, 20 and there too the vocative sing fem *kadhapriye* is explained by *Sāyana* as fond of praise. In order to obtain this meaning *kadha* has to be identified with *kathā* story, which is simply impossible. There is another compound *adha priya* nom dual which occurs VIII 8, 4 and which *Sāyana* explains either as delighted here below, or as a corruption of *kadha priyā*.

In *Boehtlingk* and *Roth's Dictionary* *kadha priya* and *kadha pri* are both taken as compounds of *kadha* an interrogative adverb and *priya* or *pri*, to love or delight, and they are explained as meaning kind or loving to whom? In the same manner *adha priya* is explained as kind then and there.

It must be confessed however, that a compound like *kadha pri* kind to whom? is somewhat strange and it seems preferable to separate the words and to write *kādha priyā* and *adha priya*.

It should be observed that the compounds *kadha pri* and *kadha priya* occur always in sentences where there is another interrogative pronoun. The two interrogatives *kāt*—*kādha*, what—where and *kās*—*kādha* who—where, occurring in the same sentence, an idiom so common in

Greeks, may have puzzled the author of the Pada text and the compound being once sanctioned by the authority of Sākalya, Sayana would explain it as best he could. But if we admit the double use of the interrogative in Sanskrit as in Greek, then in our passage *prīyā* would be an adjective belonging to *pitā* and we might translate 'What then now? When will you take (us), as a dear father takes his son by both hands, O ye Maruts?' In the same manner we ought to translate I 30, 20

*kāḥ te ushāḥ kádha priye bhugé mārtaḥ amartye*

Who and where was there a mortal to be loved by thee O beloved, immortal Dawn?

In VIII 7 31, where the same words are repeated as in our passage, it is likewise better to write

*kāt ha nūnām kadha priyāḥ yat indram agahātana kāḥ vaḥ sakhi-tvé dhate*

What then now? Where is there a friend now that you have forsaken Indra? Who watches for your friendship?

Why in VIII 8 4, *adha priyā* should have been joined into one word is more difficult to say, yet here, too the compound might easily be separated

*Kádha* does not occur again, but would be formed in analogy with *ádha*. It occurs in Zend as *kadha*.

Kuhn, *Beitrage* IV, p 186, has shown that *kūshthaḥ* (RV V 74 1) is a similar monster and stands for *ku shthaḥ*

The words *kāt ha nūnām* commonly introduce an interrogative sentence literally, 'What then now?' cf X, 10 4.

**Note 2** *Vrikta* barhis is generally a name of the priest, so called because he has to trim the sacrificial grass. 'The sacred Kusa grass (*Poa cynosuroides*), after having had the roots cut off is spread on the Vedit or altar, and upon it the libation of Soma juice or oblation of clarified butter is poured out. In other places, a tuft of it in a similar position is supposed to form a fitting seat for the deity or deities invoked to the sacrifice. According to Mr Stevenson, it is also strewn over the floor of the chamber in which the worship is performed

Cf VI, 11, 5 *vriṅgé ha yāt nāmasā barhiḥ agnau, áyāmi srúk ghr̥tā vatī su vriktiḥ*

When I reverentially trim the truss for Agni when the well trimmed ladle full of butter, is stretched forth

In our passage unless we change the accent it must be taken as an epithet of the Maruts they for whom the grass altar has been prepared They are again invoked by the same name, VIII, 7 20

kv̄ī nunam su danavañ mādatha v̄īl̄ t̄ī barhishañ

Where do ye rejoice now you gods for whom the altar is trimmed?

Otherwise v̄īkta barhishañ might, with a change of accent supply an accusative to dadhīdve 'Will you take the worshippers in your arms?' This, though decidedly better is not absolutely necessary because to take by the hand may be used as a neuter verb

WILSON Maruts who are fond of praise, and for whom the sacred grass is trimmed, when will you take us by both hands as a father does his son?

BENFEY Wo welt ihr gern? was habt ihr jetzt—gleich wie ein Vater seinen Sohn—in Händen da das Opfer hant?

### Verse 2

Note 1 The idea of the first verse that the Maruts should not be detained by other pursuits is carried on in the second The poet asks, what they have to do in the sky instead of coming down to the earth The last sentence seems to mean 'where tarry your heads' viz the clouds Sāyana translates 'Where do worshippers, like lowing cows praise you?' Wilson 'Where do they who worship you cry to you, like cattle?' Benfey 'Wo jauchzt man euch, gleich wie Stiere?' (Ihre Verehrer brullen vor Freude über ihre Gegenwart, wie Stiere) The verb *ranyati*, however, when followed by an accusative means to love, to accept with pleasure The gods accept the offerings and the prayers

V, 18, 1 *visvam yañ amartyañ havyā mārteshu ranyati*

The immortal who deigns to accept all offerings among mortals

V 74, 3 *kasya brāhmāni ranyathañ*



Whose prayers do we accept?

Followed by a locative *īryati* means to delight in. Both the gods are said to delight in prayers (VIII 12 15 33 16) and prayers are said to delight in the gods (VIII 16 2). I therefore take *īryati* in the sense of thriving, disporting, and not if it is to be retained in the sense of not, where do they not port? meaning that they are to be found every where except where the poet desires them to be. We thus get rid of the simile of singing poets and lowing cows which though not too bold for Vedic birds would here come in too abruptly. It would be much better however if the negative particle could be omitted altogether. If we retain it we must read *kvā vaḥ | gavāḥ | nā rāz | vanti*. But the fact is that through the whole of the Rig veda *kvā* has always to be pronounced as two syllables, *kuva*. There is only one passage V 61 2 where, before a vowel we have to read *kva* *īrya vo svaḥ kvaḥhisavaḥ*. In other passages even before vowels we always have to read *kuva*, e.g. I 161 4 *kuvaḥ=kva it* I 103 4 *kuvartam=kva rītam*. In I 35 7 we must read either *kuvedānim sūryaḥ* making *sūryaḥ* trisyllabic or *kuva idānim* leaving a hiatus. In I 168, 6 *kvavatam* is *kuvāvaram*. Sākalya forgetting this, and wishing to improve the metre added *nā*, thereby, in reality destroying both the metre and the sense. *Kva* occurs as dissyllabic in the Rig veda at least forty one times.

### Verse 3

**Note 1** The meanings of *sumnā* in the first five *Māṇḍalas* are well explained by Professor Aufrecht in Kuhn's *Zeitschrift* vol iv p 274. As to *suvitā* in the plural, see X, 86, 21, and VIII, 93 29 where Indra is said to bring all *suvitā*. It frequently occurs in the singular.

X, 148, 1 *ā nāḥ bhara suvitām yasya kākān*

### Verse 4

**Note 1** One might translate. If you, sons of *Prisnī*, were mortals, the immortal would be your worshipper. But this seems almost too deep and elaborate a compliment for a primitive age. Langlois translates. Quand vous ne

saviez pas immortels (faites toutefois) que votre pāṇegyriste jouisse d'une longue vie Wilson's translation is obscure

That you, sons of Prīṣṇi, may become mortals and your pāṇegyrist become immortal Sayana translates 'Though you, sons of Prīṣṇi, were mortal yet your worshipper would be immortal' Ludwig has, Wenn ihr o hīnder dei Prīṣṇi steibliche waret der unsterbliche ware euer sanger dann Nicht werde euch unlieb der sanger wie ein wildes tier auf der weide, nicht des Yama Pfad betrete er I think it best to connect the fourth and fifth verses, and I feel justified in so doing by other passages where the same or a similar idea is expressed, viz that if the god were the poet and the poet the god, then the poet would be more liberal to the god than the god is to him Whether syāt should have the udātta I cannot tell Thus I translated a passage, VII, 32, 18 in my History of Ancient Sanskrit Literature, p 545

If I were lord of as much as thou I should support the sacred bard, thou scatterer of wealth I should not abandon him to misery I should award wealth day by day to him who magnifies, I should award it to whosoever it be' Another parallel passage is pointed out by Mr J Muir (On the Interpretation of the Veda p 79 see also Sanskrit Texts V 303) VIII, 19 25 If, Agni, thou wert a mortal and I were an immortal, I should not abandon thee to malediction or to wretchedness, my worshipper should not be miserable or distressed' Still more to the point is another passage, VIII 44, 23 If I were thou and thou wert I, then thy wishes should be fulfilled' See also VIII, 14, 1, 2

As to the metre it is clear that we ought to read mārtāsāḥ syātānā

#### Verse 5

**Note 1** Mā though it seems to stand for ná, retains its prohibitive sense

**Note 2** Yávasa is explained by Sayana as grass, and Wilson's Dictionary, too, gives to it the meaning of meadow or pasture grass whereas yava is barley The Greek ζέα or ζεια is likewise explained as barley or rye, fodder for horses. See I, 91, 13 gāvaḥ ná yávaseshu, like cows in meadows

**Note 3** The path of Yama can only be the path first followed by Yama, or that leads to Yama, as the ruler of the departed

X 14 8 śīm gaḥhasva pitṛṣṣu bhīḥ śīm yaména

Meet with the fathers meet with Yama (X 14 10, 15 8)

X 14 7 yamam pasvīsi vaiuṣam ka devam

Thou wilt see (there) Yama and the divine Vaiuṣa

X, 165, 4 tasmai yamāya namaḥ astu mṛtyuve

Adoration to that Yama, to Death!

**WILSON** Never may your worshipper be indifferent to you as a deer (is never indifferent) to pasture so that he may not tread the path of Yama

**BENTLEY** Wei euch besingt, der sei euch nicht gleichgültig, wie das Wild im Gras, nicht wandl er auf des Yama Pfad

Āgoshya is translated insatiable by Professor Goldstucker

### Verse 6

**Note 1** One of the meanings of *nīrṛti* is sin. It is derived from the same root which yielded *ṛtá*, in the sense of right. *Nīrṛti* was conceived, it would seem, as going away from the path of right the German *Vergehen*. *Nīrṛti* was personified as a power of evil and destruction

VII 104 9 áhaye vā tñ pra dádatu somaḥ ā vā dadhatu  
nīrṛteḥ upá sthe

May Soma hand them over to Ahī, or place them in the lap of *Nīrṛti*

I 117, 5 susupvāmsam ná nīrṛteḥ upá sthe

Like one who sleeps in the lap of *Nīrṛti*

Here Sāyana explains *Nīrṛti* as earth, and he attaches the same meaning to the word in other places which will have to be considered hereafter. Cf Lectures on the Science of Language, Second Series, p 562

Wilson treats *Nīrṛti* as a male deity and translates the last words, 'let him perish with our evil desires'

**Note 2** *Padīśhṛtá* is formed as an optative of the *Atmane* pada, but with the additional s before the t which in the ordinary Sanskrit, is restricted to the so called benedictive (Grammar § 385 Bopp *Kritische Grammatik*, ed. 1894,

§ 329 note) Pad means originally to go Thus RV IX, 73 9, atra kartām āva padāti āprabhuḥ, may the impotent go down into the pit In certain constructions it gradually assumed the meaning of to perish and native commentators are inclined to explain it by pat to fall One can watch the transition of meaning from going into perishing in such phrases as VS XI 46, mā pādya āyushaḥ purā, literally may he not go before the time, but really intended for may he not die before the time In the Rīg veda padīśhta is generally qualified by some words to show that it is to be taken in malam partem Thus in our passage, and in III 53, 21, VII, 104, 16, 17 In I, 79 11 however padīśhtaśā is by itself used in a maledictory sense, peieat may he perish! In another, VI 20 5, pādi by itself conveys the idea of perishing This may have some weight in determining the origin of the Latin pestis (Corssen, Kritische Beiträge, p 396), for it shows that, even without prepositions such as ā or vi, pad may have an ill omened meaning In the Aitareya brāhmaṇa VII, 14 (History of Ancient Sanskrit Literature p 471), pad, as applied to a child's teeth means to go to fall out With sam however pad has always a good meaning, and this shows that originally its meaning was neutral Another translation suggested by Ludwig might be 'Let not one dreadful Nirṛti (sin) after another strike us

### Verse 7

Note 1 The only difficult word is avātām Sayana explains it, 'without wind But it is hardly possible to understand how the Maruts themselves the gods of the storm, the sons of Rudra could be said to bring clouds without wind Langlois, it is true, translates without any misgivings 'Ces dieux peuvent sur un sol desséché faire tomber la pluie sans l'accompagner de vent. Wilson They send down rain without wind upon the desert' Benfey saw the incongruous character of the epithet, and explained it away by saying that the winds bring rain and after they have brought it, they moderate their violence in order not to drive it away again hence rain without wind Yet even

this explain it on though ingenious and as I am told particularly truthful in an eastern climate is somewhat too artificial. If we changed the accent, *vātām* unchecked unconquered would be better than *vātam* windless. But *vātā* unconquered does not occur in the Rig Veda except as applied to persons. It occurs most frequently in the phrase *vānān avatāh* which Sayana explains well by *hūmān āhimsitāh* hunting but not hurt (VI 16 20 18 1 IX 89 7). In IX 96 8 we read *pr̥t̥su vānān avatāh* in battles attacking but not attacked which renders the meaning of *vātā* perfectly clear. In VI 64 3 where it is applied to Ushas it may be translated by unconquerable intict.

There are several passages however where *vātā* occurs with the accent on the last syllable, and where it is accordingly explained as a *Bīhuvrihi* meaning either windless or motionless from *vātā* wind or from *vātā* going (I 6 10). In some of these passages we can hardly doubt that the accent ought to be changed and that we ought to read *avātā*. Thus in VI 64 4 *vātā* is clearly a vocative applied to Ushas, who is called *āvātā* unconquerable in the verse immediately following. In I 5-4 the Maruts are called *avātāh*, which can only be *vātāh*, unconquerable nor can we hesitate in VIII 79 7 to change *vātāh* into *avātāh*, as an epithet applied to Soma and preceded by *īdṛptakratuh* of unimpaired strength, unconquerable.

But even then we find no evidence that *avātā*, unconquered, could be applied to rain or to a cloud and I therefore propose another explanation though equally founded on the supposition that the accent of *avātām* in our passage should be on the first syllable.

I take *vāta* as a Vedic form instead of the later *vāna* the past participle of *vai* to wither. Similarly we find in the Veda *gīta*, instead of *gīna* the latter form being sanctioned by Pāṇini. *Vā* means to get dry, to flig to get exhausted, *āvātā* therefore as applied to a cloud would mean not dry, not withered, as applied to rain not dried up, but remaining on the ground. It is important to remark that in one passage, VI 67 7 Sayana too, explains *āvātā*, as applied to rivers by *arushka* not dry and the same meaning would

be applicable to *avatah* in I 62, 10. In this sense of not withered not dry *avîtam* in our passage would form a perfectly appropriate epithet of the rain while neither windless nor unconquered would yield an appropriate sense. In the famous passage X 129 2 *ānit avîtam svadhaya tî ekam*, that only One breathed breathless by itself *avîtam* might be taken in accordance with its accent as windless or breathless and the poet may have wished to give this antithetical point to his verse. But *avata* as an *adverb* would here be equally appropriate and we should then have to translate 'that only One breathed freely by itself'. Ludwig translates 'Als treue die blendenden, die sturmenden Rudriya auf oden flache sogar als brunnen die wolke schaffen'. This presupposes the conjectural reading *avata*.

#### Verse 8

**Note 1** The peculiar structure of the metre in the seventh and eighth verses should be noted. Though we may scan

---o--- | ---o---o--- | o---o---o--- |  
 ---o---o--- | ---o---o--- | o---o---o--- |

by throwing the accent on the short antepenultimate yet the movement of the metre becomes far more natural by throwing the accent on the long penultimate thus reading

---o---o--- | ---o---o--- | o---o---o--- |  
 ---o---o--- | ---o---o--- | o---o---o--- |

**ŚÂYANA** Like a cow the lightning roars (the lightning) attends (on the Maruts) as the mother cow on her calf, because their rain is let loose at the time of lightning and thunder

**WILSON** The lightning roars like a parent cow that bellows for its calf and hence the rain is set free by the Maruts

**BEAFEY** Es blitzt—wie eine Kuh brüllt es—die Mutter folgt dem Kalb gleichsam—wenn ihr Regen losgelassen (Der Donner folgt dem Blitz, wie eine Kuh ihrem Kalbe)

*Varrâ* as a masculine means a bull and it is used as a name of the Maruts in some passages VIII 7 5 7. As

a feminine it means a cow particularly a cow with a calf a milch cow Hence also a mother A, 119, 4 The lowing of the lightning must be intended for the distant thunder, and the idea that the lightning goes near or looks for the rain is not foreign to the Vedic poets See I, 39, 9 Come to us Maruts with your entire help as lightnings (come to seek for) the rain''

### Verse 9

Note 1 That parganya here and in other places means cloud has been well illustrated by Dr Buhler *Orient und Occident*, vol 1 p 221 It is interesting to watch the personifying process which is very palpable in this word and by which Parganya becomes at last a friend and companion of Indra See now India, what can it teach us? p 183 seq

### Verse 10

Note 1 Sádma, as a neuter means originally a seat and is frequently used in the sense of altar IV 9, 3 saḥ sadma pári nyate hótā, VII 18, 22 hótā va sadma pári emi bhan It soon however assumed the more general meaning of place as

X 1, 1 agniḥ bhanunā iṣatā víśva sadmāni apraḥ

Agni with brilliant light thou filledst all places

It is lastly used with special reference to heaven and earth the two sádmanī, I 18, 6, III, 55, 2 In our passage sadma parthivam is the same as parthive sadane in VIII 97, 5 Here the earth is mentioned together with heaven the sea, and the sky Sayana takes sádma as 'dwelling' so do Wilson and Langlois Benfey translates 'der Erde Sitz' and makes it the subject of the sentence, which may be right 'From the roaring of the Maruts the seat of the earth trembles, and all men tremble Sadman with the accent on the last syllable, is also used as a masculine in the Ríg-veda, I 173, 1, VI, 51, 12 sadmānam divyām

### Verse 11

Note 1. I have translated vílu-pāñibhiḥ as if it were vílupāñibhiḥ, for this is the right accent of a Bahuvrīhi

compound Thus the first member retains its own accent in *pr̥ithu pām*, *bhūri pām* *vṛ̥sha-pām* &c It is possible that the accent may have been changed in our passage because the compound is used not as an adjective, but as a kind of substantive as the name of a horse *Pām* hand means, as applied to horses hoof

II 31, 2 *pr̥ithivyāḥ s̥ānau gāṅghananta pām-bhiḥ*

When they strike with their hoofs on the summit of the earth

This meaning appears still more clearly in such compounds as *dravát pām*

VIII 5, 35 *hiranyáyena ráthena dravátpām bhiḥ ásvaiḥ*

On a golden chariot on quick hoofed horses

The horses of the Maruts which in our verse are called *viṣu pām* strong hoofed are called VIII, 7 27 *hiranya pām*, golden hoofed

*asvaiḥ hiraṇyapām bhiḥ dévāsaḥ upa gantana*

On your golden hoofed horses come hither O gods

Those who retain the accent of the MSS ought to translate, Maruts with your strong hands go after the clouds'

**Note 2** *Ródhasvatī* is explained by *Sáyana* as river It does not occur again in the *Rig veda* *Ródhas* is enclosure or fence, the bank of a river, but it does not follow that *ródhasvat* having enclosures or banks was applicable to rivers only II 15 8 it is said that he emptied or opened the artificial enclosures of *Bala* these being the clouds conquered by *Indra* Hence I take *ródhasvatī* in the sense of a cloud yet unopened which is followed or driven on by the Maruts

*Kitrá* bright or many-coloured is applied to the clouds, V 63, 3 *kitrébhiḥ abhiáḥ*

**Note 3** *Roth* and *Ludwig* take *ákhidrayāman* for a name of horse, which seems right The word does not occur again in the *Rig veda*

**WILSON** Maruts, with strong hands, come along the beautifully-embanked rivers with unobstructed progress

**BENFEY** Mit euren starken Händen folgt den hehren eingeschlossnen nach in unermüd'tem Gang, Maruts



## Verse 12

**Note 1** Abhīsu rein does not mean finger in the Rig veda though Śāyana frequently explains it so, misled by Yaska who gives abhīsu among the names of finger. Wilson 'May your fingers be well skilled (to hold the reins)

## Verse 13

**Note 1** Agni is frequently invoked together with the Maruts and is even called marut sakhā the friend of the Maruts VIII 92 14. It seems better therefore to refer brahmāvas patim to Agni than with Śāyana to the host of the Maruts (marudgṛām). Brāhmāvaspati and Brāhaspati are both varieties of Agni the priest and purohita of gods and men and as such he is involved together with the Maruts in other passages I 40 1. Tanā is an adverb meaning constantly always for ever. Cf II 2, 1 VIII 40, 7

**WILSON** Declare in our presence (priests) with voice attuned to praise Brāhmāvaspati Agni and the beautiful Mitra

**BENFEY** Lass schallen immerfort das Lied zu güssen Brāhmāvaspati Agni Mitra den herrlichen

**Note 2** Mitra is never, as far as I know invoked together with the Maruts and it is better to take mitram as friend. Besides nī cannot be left here untranslated. Ludwig translates, 'beautiful like Mitra that is, bright like the sun

## Verse 14

**Note 1** The second sentence is obscure. Śāyana translates. Let the choir of priests make a hymn of praise, let them utter or expand it like as a cloud sends forth rain. Wilson similarly 'Utter the verse that is in your mouth, spread it out like a cloud spreading rain. Benfey 'Ein Preislied schaffe in dem Mund ertone dem Parganya gleich. He takes Parganya for the god of thunder and supposes the hymn of praise to be compared to it on account of its loudness. Tatana/ can only be the second person singular of the conjunctive of the red plicated perfect, of which we

have also *tatanat tatánâṁ tatánan* and *tatánanta* *Ta tanaḥ* can be addressed either to the host of the Maruts or to the poet I take it in the latter sense for a similar verse occurs VIII 21 18 It is said there of a patron that he alone is a king that all others about the river Sarasvatī are only small kings and the poet adds 'May he spread like a cloud with the run, giving hundreds and thousands (*par ganyāḥ* *iva tatánat hī viśhīya*)' Ludwig takes *tan* in the sense of thundering thunder like *Parganya*!

### Verse 15

**Note 1** It is difficult to find an appropriate rendering for *arkin*. It means praising celebrating, singing and it is in the last sense only that it is applicable to the Maruts Wilson translates 'entitled to adoration', Benfey flaming Boehtlingk and Roth admit the sense of flaming in one passage but give to *arkin* in this place the meaning of praising If it simply meant, possessed of *arká*, i.e. songs of praise it would be a very lame epithet after *panasyu* But other passages, like I 19 4 52 15 show that the conception of the Maruts as singers was most familiar to the Vedic *Rishis* (I 64, 10 Kuhn *Zeitschrift* vol 1 p 521 note) and *aila* is the very name applied to their songs (I 19 4) In the *Edda*, too 'storm and thunder are represented as a lay as the wondrous music of the wild hunt The dwarfs and Elfs sing the so called *Alb leich* which carries off everything trees and mountains See Justi in *Orient und Occident* vol 11, p 62, Genthe, *Windgottheiten* p 4 11 There is no doubt therefore that *arkin* here means musician and that the *arka* of the Maruts is the music of the winds

**Note 2** *Vṛddhá*, literally grown, is used in the Veda as an honorific epithet, with the meaning of mighty great or magnified

III, 32 7 *yágamaḥ it námasâ vṛddhám índram*  
*bṛhantam ṛshvám agáram yuvānam*

We worship with praise the mighty Indra, the great the exalted the immortal the vigorous

Here neither is *vṛddhá* intended to express old age

nor *juvan* young age, but both are meant as laudatory epithets. See Darmesteter *Ormazd et Ahriman* p 91 seq

*Asa* is the so called *Let* of *as* to be. This *Let* is properly an imperative which gradually sinks down to a mere subjunctive and is generally called so. Of *as* we find the following *Let* forms belonging to the present we have *ásasi* II 26, 2, *asati* VI, 23, 9 *ásatha* VI 63, 1 and *ásatha*, V, 61, 4 belonging to the imperfect, *asa*, VIII 100 2 *asat* I 9 5, *ásama* I, 173, 9, *ásan* I 89 1. *Ásam* a form quoted by Roth from *Rig veda* X 27 4, is really *ásam*.

We find for instance *ása* with an imperative or optative meaning in

VIII 100 2 *ása* *ka* *tvam* *dakshinatá* *sákhā* *me*  
*ádha vr̥trāṁ ganghanāva bhūri*

And be thou my friend on my right hand, and we shall kill many enemies

Here we see the transition of meaning from an imperative to the conditional. In English, too we may say, Do this and you shall live, which means nearly the same as 'If you do this you will live'. Thus we may translate this passage 'And if thou be my friend on my right side, then we shall kill many enemies'

X, 124, 1 *imám na* *agne* *upa yagnīm ā* *ihi*—  
*ása* *havya vāt utá na* *pura-gā*

Here we have the imperative *ihi* and the *Let* *ása* used in the same sense

Far more frequently however, *ása* is used in relative sentences, such as,

VI 36 5 *ása* *yáthā na* *sávasā kakánā*

That thou mayest be ours, delighting in strength

VII 24 1 *ása* *yáthā na* *avitā vr̥dhé ka*

That thou mayest be our helper and for our increase

See also X, 44, 4, 85 26, 36

WILSON May they be exalted by this our worship

BENFEY Mogen die Hohen hier bei uns sein

## MANDALA I HYMN 39

## ASHTAKA I ADHYAYA 3 VARGA 18-19

## TO THE MARUTS (THE STORM-GODS)

1 When you thus from afar cast forwards your measure<sup>1</sup>, like a blast of fire, through whose wisdom is it through whose design<sup>2</sup>? To whom do you go to whom, ye shakers (of the earth)<sup>3</sup>

2 May your weapons be firm to attack strong also to withstand May yours be the more glorious power nor that of the deceitful mortal

3 When you overthrow what is firm O ye men and whirl about what is heavy you pass<sup>1</sup> through the trees of the earth through the clefts of the rocks<sup>2</sup>

4 No real foe of yours is known in heaven nor on earth, ye devourers of foes<sup>1</sup> May power be yours, together with your race<sup>11</sup> O Rudras, can it be defied<sup>2</sup>?

5 They make the rocks tremble they tear asunder the kings of the forest<sup>1</sup> Come on, Maruts like madmen, ye gods with your whole tribe.

6 You have harnessed the spotted deer to your harnots a red one draws as leader<sup>1</sup>, even the earth listened<sup>2</sup> at your approach and men were frightened

7 O Rudras we quickly desire your help for our race Come now to us with help as of yore, thus now for the sake of the frightened Kanva<sup>1</sup>

8 Whatever fiend, roused by you or roused by men, attacks us, deprive him of power, of strength, and of your favours<sup>1</sup>

9 For you, chasing and wise Maruts have wholly

protected<sup>1</sup> Kama Come to us Maruts, with your  
whole favours as lightnings (go in quest of) the  
rain

10 Bounteous givers you carry whole strength  
whole power ye shakers (of the world) Send O  
Maruts against the wrathful enemy of the poets an  
enemy like an arrow<sup>1</sup>

## NOTES

This hymn is ascribed to Kaṁva the son of Ghora. The metre varies between Br̥hati and Satobr̥hati the odd verses being composed in the former, the even verses in the latter metre. Each couple of such verses is called a Bārhatī Paṅgatha. The Br̥hati consists of 8+8+12+8 the Satobr̥hati of 12+8+12+8 syllables. No verse of this hymn occurs in SV VS AV, verse 5=TB II 4 4 3

## Verse 1

Note 1. Mana which I translate by measure, is explained by Sāyana as meaning strength. Wilson 'When you direct your awful vigour downwards from afar, as light (descends from heaven) Benfey Wenn ihr aus weiter Ferne so wie Strahlen schleudert euren Stolz (das worauf ihr stolz seid euren Blitz) Langlois Lorsque vous lancez votre souffle puissant I doubt whether māna is ever used in the R̥g veda in the sense of pride which no doubt it has, as a masculine in later Sanskrit cf. Halā yudha ed. Aufrecht, iv 37. Māna as a masculine, means frequently a poet in the R̥g-veda, viz. a measurer a thinker or maker as a neuter it means a measure or what is measured or made. Thus V 85 5, we read

manena iva tasthī vān antarikṣhe vi yáḥ mame pr̥thivīm sūryena

He (Varuṇa) who standing in the welkin has measured the earth with the sun as with a measure

In this passage, as well as in ours we must take measure not in the abstract sense but as a measuring line which is cast forward to measure the distance of an object—a simile perfectly applicable to the Maruts, who seem with their weapons to strike the trees and mountains when they themselves are still far off. Another explanation might be given if māna could be taken in the sense of measure, i.e. shape or form, but this is doubtful

**Note 2** Váipas which has generally been translated by body or form is here explained by praise Benfey puts *Werk* (i.e. *Gesang Gebet*) *Langlois, maison* Váipas, which without much reason, has been compared to Latin *corpus* must here be taken in a more general sense Thus VI 44 14 *asá máde puiu varpámsi vidvân* is applied to Ird a as knowing many schemes, many thoughts many things, when he is inspired by the Soma juice see I, 19, 5

### Verse 3

**Note 1** Benfey takes *ví yâthana* in a causative sense, you destroy, you cause the trees to go asunder But even without assigning to *yâ* a causative meaning to go through, to pierce would convey the idea of destruction In some passages, however *vi-yâ* is certainly used in the simple sense of passing through without involving the idea of destruction

VIII 73, 13 *râthañ viyâti rodasi (iti)*

Your chariot which passes through or between heaven and earth

In other passages the mere passing across implies conquest and destruction

I, 116, 20 *vi-bhindunâ râthena ví parvatân ayâtam*

On your dissevering chariot you went across, or you rent, the mountains (the clouds)

In other passages, however, a causative meaning seems equally and even more applicable

VIII, 7 23 *ví vritrám parva sáñ yayuñ ví párvatân*

They passed through *Vritra* piecemeal they passed through the mountains (the clouds), or, they destroyed *Vritra*, cutting him to pieces, they destroyed the clouds

Likewise I 86 10 *ví yâta vísvam atrínam*

Walk athwart every evil spirit, or destroy every evil spirit! See before, I, 19, 7, 37 7

We must scan *vi yâthana vaninañ pñithivyâñ*

**Note 2** It might seem preferable to translate *asáñ párvatânâm* by the spaces of the clouds, for *párvata* means clouds in many places Yet here, and still more clearly in verse 5 where *parvata* occurs again, the object of the poet

is to show the strength of the Maruts. In that case the mere shaking or busting of the clouds would sound very tame by the side of the shaking and breaking of the forest trees. Vedic poets do not shrink from the conception that the Maruts shake even mountains, and Indra is even said to have cut off the mountain tops. IV 19, 4 áva abhinat kaku bhaḥ párvatānam. In the later literature too the same idea occurs. Mahābh Vana parva, ver 10974, dyauḥ svit patati kim bhūmir diryate parvato nu kim does the sky fall? is the earth torn asunder or the mountain?

#### Verse 4

**Note 1** Sāyana was evidently without an authoritative explanation of tánā yugā. He tries to explain it by 'through the union of you may strength to resist be quickly extended' Wilson. 'May your collective strength be quickly exerted'. Benfey takes tánā as adverb and leaves out yugā. Zu allen Zeiten O Furchtbare!—sei im Nu zu überwalt'gen euch die Macht. Yugā, an instrumental if used together with another instrumental, becomes in the Veda a mere preposition. cf VII 43, 5, 95 4 rāyā yugā X 83, 3 tāpasā yugā, X, 102, 12 vadhṛnā yugā VII 32 20 puram dhyā yugā, VI, 56, 2 sākhyā yugā, VIII, 68 9 tvā yugā. As to the meaning of tán, see B R s v where tan in our passage is explained as continuation. The offspring or race of the Maruts is mentioned again in the next verse.

**Note 2** I take nu kṛt ā-dhṛśhe as an abrupt interrogative sentence viz Can it be defied? Can it be resisted? See V, 87, 2

tāt vaḥ marutaḥ ná ā dhṛśhe sávaḥ

Your strength, O Maruts is not to be defied

#### Verse 5

**Note 1** Large trees of the forest are called the kings or lords of the forest. Instead of pró ārata, the Taitt Br II 4, 4 2, reads pró varata, which Sāyana explains by pró, prakarshena, avārata dhāvata



## Verse 6

Note 1 Prashā is explained by Sāyana as a sort of yoke in the middle, when three horses or other animals are harnessed to a car rohitā as a kind of red deer. Hence Wilson remarks that the sense may be 'The red deer yoked between them aids to drag the car' but he adds that the construction of the original is obscure and apparently rude and ungrammatical. Benfey translates Sie führt ein flammenrothes Joch and remarks against Wilson that Sāyana's definition of prashā as yoke is right but that of rohitā as deer wrong. If Sāyana's authority is to be invoked at all one might appeal from Sāyana in this place to Sāyana VIII 7 28 where prashā is explained by him either by quick or by pramūhe yugyamānāḥ harnessed in front. The verse is

yat eśhām prashatīḥ iathe prashāḥ vahatī rohitāḥ

When the red leader draws or leads their spotted deer in the chariot

VI 47 24 prashāḥ is explained as tripadā adharāḥ tad vad vahantitī prashāḥyo svāḥ. In I, 100 17 prashābhīḥ as applied to men means friends or supporters or as Sāyana explains pārsvasthair anyair āshibhīḥ

Ludwig (IV, ad 25 8) adds some useful information. He quotes from the comm on Taitt S I 7 8 vāmadakṣhīḥ yor uvayor madhya īshādvīyam piasārya tīyor madhye saptyākhyāgātiviseśhopetam asvam yungyāt. The right horse is said to be the uvā the left vāḡ the middle saptyā. Lātyāyana II, 7 23 calls the two side horses prashā. According to Sāyana (Taitt S I, 7, 8 p 1024) prashā means originally a tripod for holding a pot (see above) and afterwards a chariot with three horses. In that case we should have to translate, the red chariot moves along

Note 2 Aufrecht derives asrot from sru to shake without necessity, however, see Muir's Sanskrit Texts IV, p 494

Ludwig also remarks that asrot might be translated by the earth trembled or vibrated. Similar passages occur RV I 127 3 vīḷu kīḥ yāsyā sam rītau srūvat vānā-iva yāt sthūrām at whose approach even what is firm and strong

will shake, like the forests Roth translates, the earth yielded got out of your way

#### Verse 7

**Note 1** Kaṇva, the author of the hymn

#### Verse 8

**Note 1** The abhva, fiend, or as Benfey translates it very happily Ungethum may have been sent by the Maruts themselves or by some mortal With reference to yushme shita it is said afterwards that the Maruts are to withdraw their help from him I have adopted Wilson's and Ludwig's interpretation of vi yuyota with the instrumental

#### Verse 9

**Note 1** The verb dada is the second pers plur of the perfect of dā and is used here in the sense of to keep to protect as is well shown by B and R s v dā 4, base dad Sāyana did not understand the word, and took it for an irregular imperative yet he assigned to the verb the proper sense of to keep instead of to give Hence Wilson Uphold the sacrificer Kaṇva Benfey, less correctly Den Kaṇva gabt ihr, as if Kaṇva had been the highest gift of the Maruts.

**Note 2** The simile as lightnings go to the rain is not very telling It may have been suggested by the idea that the lightnings run about to find the rain or the tertium comparationis may simply be the quickness of lightning Wilson As the lightnings bring the rain' Benfey '(So schnell) gleichwie der Blitz zum Regen kommt Lightning precedes the rain, and may therefore be represented as looking about for the rain. Ludwig proposes some bold conjectures He would change kaṇvam to raṇvam, and take the words from asāmbhiḥ to ganta as a parenthesis He translates 'For nothing imperfect, you highly to be revered Maruts no something delightful you gave—(with perfect aids, Maruts come to us)—as lightnings give rain

#### Verse 10

**Note 1** Wilson 'Let loose your anger' Sāyana Let loose a murderer who hates

Pari manyu which occurs but once in the Rig veda corresponds as nearly as possible to the Greek *περίθυμος*. Manyu like *θυμός* means courage spirit anger and in the compound *parimanyu* as in *περίθυμος* the preposition *pari* seems to strengthen the simple notion of the word. That *pari* is used in that sense in later Sanskrit is well known for instance in *parilaghu*, *perlevis*, *parikshām* withered away see Pott, *Etymologische Forschungen* second edition vol 1 p 487. How *pári* originally meaning round about, came to mean excessive is difficult to explain with certainty. It may have been, because what surrounds exceeds but it may also have been because what is done all around a thing is done thoroughly. See Curtius *Grundzüge* fifth edition, p 274. Thus we find in the Veda VIII 75 9 *pari-dveshas*, lit one who hates all around then a great hater

mā naḥ pari dveshasaḥ amhatīḥ, ūmīḥ na navam ā vadhit

May the grasp of the violent hater strike us not, as the wave strikes a ship

Again *pari sprīdh* means literally one who strives round about, her an eager enemy, a rival (fem)

IX, 53, 1 nudasva yāḥ pari-sprīdhaḥ

Drive away those who are rivals

*Pari krosā* means originally one who shouts at one from every side, who abuses one roundly, then an angry reviler. This word, though not mentioned in B R s Dictionary, occurs in

I, 29, 7 sārvaṁ pari krosām gahī

Kill every reviler!

The same idea which is here expressed by *pari krosā*, is in other places expressed by *pari rap*, lit one who shouts round about, who defies on every side, a calumniator, an enemy, one who 'be rattles

II, 23, 3 ā vi-bādhya pari-rāpaḥ

Having struck down the enemies

II, 23, 14 ví pari-rāpaḥ ardaya

Destroy the enemies

In the same way as the words in to hate, to

oppose to attack are strengthened by this preposition, which conveys the idea of round about, we also find words expressive of love strengthened by the same preposition. Thus from *prīṭāḥ* loved, we have *pāri prīṭāḥ* lit loved all round then loved very much I 190, 6 *pāri prīṭāḥ nā mitrāḥ*, cf X, 27, 12. We also find IX 72, 1 *pari prīyāḥ*, those who love fully or all around, which may mean great lovers or surrounding friends.

In all these cases the intensifying power of *pāri* arises from representing the action of the verb as taking place on every side, thoroughly excessively but in other cases, mentioned by Professor Pott particularly where this preposition is joined to a noun which implies some definite limit its magnifying power is no doubt due to the fact that what is around is outside, and therefore beyond. Thus in Greek *περιμετρος* expresses the same idea as *υπερμετρος* (loc. cit p 488) but I doubt whether *pāri* ever occurs in that sense in Sanskrit compounds.

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## MANDALA I, HYMN 61

ASH/ĀKA I ADHYĀYA 5 VARGA 6 8

## TO THE MARUTS (THE STORM GODS)

1 For the manly host the joyful, the wise, for the Maruts bring thou, O Nodhas<sup>1</sup> a pure offering<sup>2</sup> I prepare songs like as a handy priest wise in his mind, prepares the water mighty at sacrifices

2 They are born the tall bills of Dyū<sup>1</sup> (heaven), the manly youths<sup>2</sup> of Rudra the divine, the blameless, pure and bright like suns scattering rain drops, full of terrible designs, like giants<sup>3</sup>

3 The youthful Rudras they who never grow old the slayers of the demon<sup>1</sup>, have grown irresistible like mountains They throw down with their strength all beings, even the strongest, on earth and in heaven

4 They deck themselves with glittering ornaments<sup>1</sup> for a marvellous show, on their chests they fastened gold (chains) for beauty, the spears on their shoulders pound to pieces<sup>3</sup> they were born together by themselves<sup>4</sup>, the men of Dyū

5 They who confer power<sup>1</sup> the roarers the devourers of foes they made winds and lightnings by their powers The shakers milk the heavenly udders (clouds) they sprinkle the earth all round with milk (rain)

6 The bounteous<sup>1</sup> Maruts pour forth<sup>2</sup> water mighty at sacrifices the fat milk (of the clouds) They seem to lead<sup>3</sup> about the powerful horse, the cloud to make it rain, they milk the thundering unceasing spring<sup>4</sup>

7 Mighty they are powerful of beautiful splendour strong in themselves<sup>1</sup> like mountains (yet) swiftly gliding along — you chew up forests like wild elephants when you have assumed your powers among the red flames<sup>3</sup>

8 Like lions they roar the wise Maruts they are handsome like gazelles<sup>1</sup> the all knowing By night<sup>2</sup> with their spotted deer (rain clouds) and with their spears (lightnings) they rouse the companions together, they whose ire through strength is like the ire of serpents

9 You who march in companies, the friends of man, heroes whose ire through strength is like the ire of serpents<sup>1</sup>, salute heaven and earth<sup>2 1</sup> On the seats on your chariots, O Maruts, the lightning stands visible like light<sup>3</sup>

10 All knowing surrounded with wealth endowed with powers singers<sup>1</sup>, men of endless prowess armed with strong rings<sup>2</sup>, they, the archers, have taken the arrow in their fists

11 The Maruts who with the golden tires of their wheels increase the rain stir up the clouds like wanderers on the road They are brisk, indefatigable<sup>1</sup>, they move by themselves they throw down what is firm the Maruts with their brilliant spears make (everything) to reel<sup>2</sup>

12 We invoke with prayer<sup>1</sup> the offspring of Rudra the brisk the pure, the worshipful<sup>2</sup>, the active Cling<sup>3</sup> for happiness sake to the strong company of the Maruts, the chasers of the sky<sup>4</sup> the powerful the impetuous<sup>5</sup>

13 The mortal whom ye, Maruts, protected he indeed surpasses people in strength through your protection He carries off booty with his horses

treasures with his men he acquires honourable<sup>1</sup>  
wisdom and he prospers<sup>2</sup>

14 Give O Maruts, to our lords strength glorious  
invincible in battle brilliant wealth acquiring praise  
worthy known to all men<sup>1</sup> Let us foster our kith  
and kin during a hundred winters

15 Will<sup>1</sup> you then O Maruts, grant unto us  
wealth, durable rich in men defying all onslaughts<sup>2</sup>  
—wealth a hundred and a thousand fold, always  
increasing<sup>2</sup>—May he who is rich in prayers<sup>3</sup> (the  
host of the Maruts) come early and soon<sup>1</sup>

## NOTES

This hymn is ascribed to Nodhas of the family of Gotama. No verse of this hymn occurs in SV VS AV but verse 6=TS III 1 11 7

## Verse 1

**Note 1** The first line is addressed by the poet to himself

**Note 2** *Suvṛiktī* is generally explained by a hymn of praise and it cannot be denied that in this place as in most others, that meaning would be quite satisfactory. Etymologically however *suvṛiktī* means the cleaning and trimming of the grass on which as on a small altar the oblation is offered cf *vṛiktabarhi* I 38 1, note 2 page 84. Hence although the same word might be metaphorically applied to a carefully trimmed, pure and holy hymn of praise yet wherever in the Veda the primary meaning is applicable, it seems safer to retain it cf III, 61 5 VI 11, 5

Prof Roth in the *Melanges Asiatiques* vii p 612 calls the derivation which he himself discovered, a 'Columbus Egg'. He derives *suvṛiktī* from *su+ṛiktī* and translates it by excellent praise. He supports the insertion of *v* by the analogy of *su v ita* for *su ita*. This derivation is certainly very ingenious but there are some difficulties which have still to be accounted for. That the substantive *ṛiktī* does not occur by itself would not be fatal, because other words in the Veda occur as *uttarapadas* only. But there is the compound *nāmovṛiktī* in X, 131 2 which shows that *vṛiktī* existed as a substantive, though it is true that the *Vāgasaneyins* (X, 32) read *namauktī* instead. Taitt S I 8 21 Taitt Br II, 6, 1 3 and Ath V XX, 125, 2 have all *namovṛiktī*. There is also the compound *svāvṛiktī* in RV X 21, 1. Are these to be separated from *su-vṛiktī* and ought we not to take into consideration also the Zend *hvarsta*, as pointed out by M Darmesteter (*Ormazd*



p 10 note) meaning well performed perfect in a liturgical sense?

Note 3 *Ap* is with the accent on the last syllable, is the accusative plural of *ap* water and it is so explained by *Śiṣya*. He translates 'I show forth these hymns of praise like water i.e. everywhere as I ar, anva sends down rain at once in every place.' Benfey explains 'I make these hymns smooth like water i.e. so that they run smooth like water.' He compares *puṣpas* as derived from *pu* Lud wig translates 'Als ein kunstfertiger das werk im geiste auch geschickt mit der hand mach ich schon die in der opferversammlungen machtig wirkenden lieder.' I thought formerly that we ought either to change the accent and read *apa* or the last vowel, and read *apā*. In the former case the meaning would be 'As one wise in mind and clever performs his work so do I compose these hymns.' In the second case we should translate 'Like a workman wise in mind and handy, I put together these hymns.'

Still there is one point which has hitherto been overlooked by all translators namely, that *apa* *vidatheshu ābhuvā*, occurring in the first and sixth verses ought to be taken in the same sense in both passages. Now *ap* *vidatheshu ābhuvā* seems to mean water efficacious at sacrifices. In the sixth verse I now translate 'The bounteous Maruts pour down water, mighty or efficacious at sacrifices the fat milk (of the clouds)'. Hence in the first verse I should now like to translate 'I prepare my songs, like as a handy priest wise in his mind prepares the water mighty or efficacious at sacrifices.' Roth assigns to *vidātha* a too exclusively political meaning. *Vidatha* may be an assembly a public meeting a *witena* gemot, or an *ἐκκλησία*, but public meetings at that time had always a religious character, so that *vidātha* must often be translated by sacrifice.

### Verse 2

Note 1. It is difficult to say in passages like this whether *Dyu* should be taken as heaven or as a personified deity. When the Maruts are called *Rudrásya marya* the boys of

Rudra (VII 56 1), the personification is always preserved. Hence if the same beings are called *Divaḥ máryāḥ* this too I think should be translated the boys of Dyū (III 54 13 V 59 6) not the sons of heaven. The bulls of Dyū is a more primitive and more vigorous expression for what we should call the fertilising winds of heaven.

Note 2 *Māya* is a male particularly a young male a young man a bridegroom (I 115, 2, III, 33, 10 IV 20 5 V 61 4 with *vira*)

The Maruts have grown strong like well grown manly youths. See also V 59 3

V 59 5 *māryāḥ iva su vrīdhāḥ vavṛidhuḥ nāraḥ*

The men have grown strong like well-grown stallions

In some passages it has simply the meaning of man

I, 91 13 *māryāḥ iva sve okyē*

Like a man in his own house

Note 3 The simile, like giants is not quite clear. *Satvan* means a strong man but it seems intended here to convey the idea of supernatural strength. Benfey translates like brave warriors, Wilson 'like evil spirits'. *Ghoravarpas* is an adjective belonging to the Maruts rather than to the giants and may mean of awful aspect, I, 19, 5 or of cruel mind cf I, 39 1, note 2

### Verse 3

Note 1 *Abhog ghānaḥ*, the slayers of the demon are the slayers of the clouds viz of such clouds as do not yield rain. *Abhog* not nurturing, seems to be a name of the rainless cloud, like *Nāmuḥi* (*na muḥ* not delivering rain), the name of another demon killed by Indra, see Benfey Glossar, s v. The cloud which sends rain is called *bhugman*

VIII, 50 2 *gṛhḥ nā bhugmā maghāvat su pinvate*

Like a feeding cloud he showers his gifts on the worshippers

### Verse 4

Note 1. The ornaments of the Maruts are best described V 54 11

amseshu vah ishṭayaḥ pat su khīdīyāḥ vīlshah su  
rukmaḥ

On your shoulders are the spears on your feet rings on  
your chests gold ornaments See also I 166 10, &c

Rukma as a masc plur is frequently used for ornaments  
which are worn on the breast by the Maruts The Maruts  
are actually called rukmavakshasah gold breasted (II 34  
2 V 35 1 57, 5) In the Aśval Srauta sūtra IX 4  
rukma is mentioned as an ornament to be given to the  
Hotṛ priest it is said to be round

Note 2 Vapushe and subhē as parallel expressions  
occur also VI 63 6 Cf Delbrück K Z xviii, 96

Note 3 Nī mimṛkshur does not occur again in the  
Rig veda and Roth has suggested to read nī mimīlshur  
instead, see nī + marg He does not however give our  
passage under mīakḥ but under mṛksh and this seems  
indeed preferable No doubt there is ample analogy for  
mimikshuḥ and the meaning would be their spears stick  
firm to their shoulders But as the MSS give mimṛkshuḥ  
and as it is possible to find a meaning for this I do not  
propose to alter the text The question is only, what does  
mimṛkshuḥ mean? Mṛaksh means to grind to rub and  
Roth proposes to render our passage by the spears rub  
together on our shoulders The objections to this trans-  
lation are the preposition nī and the active voice of the  
verb I take mṛaksh in the sense of grinding pounding  
destroying which is likewise appropriate to mṛaksha kṛtvān  
(VIII 61, 10), and tuvi mṛakshā (VI 18, 2) and I translate,  
'the spears on their shoulders pound to pieces'

Note 4 The idea that the Maruts owe everything if not  
their birth at least their strength (svā tavasaḥ, sva bhana  
vaḥ sva sṛitaḥ) to themselves is of frequent occurrence in  
these hymns See verse 7, note 1

### Verse 5

Note 1 They are themselves compared to kings (I, 85,  
8) and called isānā, lords (I, 87 4)

Note 2 Dhuni is connected with root dhvan, to duṛ or

ॐ diu Sâyana explains it by bending or shaking, and Benfey too, translates it by Erschutterer Roth gives the right meaning

### Verse 6

**Note 1** I translate sudâna<sup>va</sup> by bounteous, or good givers, for if we have to choose between the two meanings of bounteous or endowed with liquid drops or dew, the former is the more appropriate in most passages We might, of course admit two words one meaning, possessed of good water the other bounteous the former derived from dânu, neuter, water, or rain, the other from dânu giving It cannot be denied for instance, that whenever the Maruts are called sudâna<sup>va</sup> the meaning, possessed of good rain, would be applicable I 40, 1 44, 14, 64 6, 85 10 II 34 8 III, 26 5 V 52, 5, 53, 6, 57 5 VIII 20 18, X, 78 5 I 15 2 23 9 39 10 Yet even in these passages while sudâna<sup>va</sup> in the sense of possessed of good rain is possible throughout that of good giver would sometimes be preferable for instance I, 15 2, as compared with I 15 3 Though sudânu, in the sense of possessed of good water, sounds as strange as would suv<sup>r</sup>zsh<sup>r</sup> in the sense of possessed of good rain, or sumegha possessed of good clouds, yet it is difficult to separate sudâna<sup>va</sup> and rádâna<sup>va</sup> both epithets of the Maruts

When the same word is applied to Indra, VII 31, 2 X 23 6, to Vishnu VIII 25, 12, to the Asvins, I, 112 11 to Mitra and Varuna V 62 9 to Indra and Varuna, IV 41, 8 the meaning of giver of good rain might still seem natural But with Agni, VI 2, 4 the Âdityas, V, 67 4 VIII 18 12 19 34 67 16, the Vasus, I 106, 1, X 66 12 the Visve, X 65 11, such an epithet would not be appropriate while sudâna<sup>va</sup>, in the sense of bounteous givers is applicable to all The objection that dânu, giver does not occur in the Veda is of no force for many words occur at the end of compounds only, and we shall see passages where sudânu must be translated by good giver Nor would the accent of dânu giver be an obstacle, considering that the author of the Uvâdi sûtras had no Vedic

authority to guide him in the determination of the accent of *dānu*. Several words in *nu* have the accent on the first syllable. But one might go even a step further and find a more appropriate meaning for *sudānu* by identifying it with the Zend *hudanu*, which means not a good giver but a good knower wise. True this root *da* to know does not occur in the ordinary Sanskrit, and Hubschmann (*Ein Zoroastrisches Lied* 1872 p. 48) tries to prove that the root *dā* to know, does not exist in Zend either. But even thus we might have the derivation in Sanskrit and Zend, while the root was kept alive in Greek only (*δαῖναι* *daieis*). This, however, is only a conjecture. What is certain is this, that apart from the passages where *sudānu* is thus applied to various deities, in the sense of bounteous or wise it also occurs as applied to the sacrificer, where it can only mean giver. This is clear from the following passages.

I 47, 8 *su kṛte su dānave*

To him who acts well and gives well

VII, 96, 4 *gam yāntaḥ nu āgravaḥ putri-yāntaḥ su-dāna  
vṛkḥ sārīsvantam havamahe.*

We being unmarried and wishing for wives and wishing for sons offering sacrifices, call now upon Sarasvat

VIII 103, 7 *su dānavaḥ deva yāvaḥ*

Offering sacrifices, and longing for the gods Cf X 172, 2 3 VI 16, 8

IV, 4, 7 *saḥ it agne astu su bhāgaḥ su danuḥ yāḥ tvā  
nityena havishā yāḥ ukthāḥ pīprishati*

O Agni let the liberal sacrificer be happy who wishes to please thee by perpetual offerings and hymns. See also VI 16 8, 68, 5 X, 172, 2, 3

It must be confessed that even the meaning of *dānu* is by no means quite clear. It is clear enough where it means demon II 11, 18, 12, 11 IV, 30 7 X, 120, 6, the seven demons. In I, 32 9, III, 30, 8, *dānu* demon is applied to the mother of *Vṛtra* the dark cloud. From this *dānu* we have the derivative *dānavá* meaning again demon. Why the demons, conquered by Indra were called *dānu*, is not clear unless they were conceived originally as dark clouds, like *Dānu*, the mother of Indra. *Dānu* might mean wise,

or even powerful for this meaning also is ascribed to *dānu* by the author of the *Uvādi sūtras*. If the latter meaning is authentic, and not only deduced *ex post* from the name of *Dānu* and *Dānava*, it might throw light on the Celtic *dana fortis*, from which Zeuss derives the name of the Danube.

Sometimes *dānu* as a neuter is explained as Soma.

X, 43 7 *āpaḥ nā sindhum abhi yāt sam āksbaran sómāsaḥ indram kulyāḥ-iva bradām, vārdhanti viprāḥ mahāḥ asya sādane yāvam na vrzshāḥ divyena dānunā*

When the Somas run together to Indra like water to the river like channels to the lake then the priests increase his greatness in the sanctuary as rain the corn by the heavenly Soma juice or by heavenly moisture.

In the next verse *gīrādānu* is explained as one sacrificer whose Soma is always alive always ready.

In VI 50 13 however *dānu pāpriḥ* is doubtful. As an epithet to *Apām nāpāt*, it may mean he who wishes for Soma, or he who grants Soma, but in neither case is there any tangible sense, unless Soma is taken as a name of the fertilising rain or dew. Agam, VIII, 25 5, *Mitra and Varuna* are called *sviprā danū* which may mean possessed of flowing rain. And in the next verse *sām ya dānūni yemāthuḥ* may be rendered by *Mitra and Varuna*, who brought together rain.

The fact that *Mitra-Varunau* and the *Asvins* are called *dāzunaspātī* does not throw much more light on the subject, and the one passage where *dānu* occurs as a feminine, I 54 7, *dānuḥ asmaḥ upara pivate divāḥ*, may be translated by rain pours forth for him below the sky but the translation is by no means certain.

*Dānuḥitra*, applied to the dawn the water of the clouds, and the three worlds (V 59 8, 31, 6, I, 174, 7), means most likely bright with dew or rain and *dānumat vāsu* the treasure conquered by Indra from the clouds, can be translated by the treasure of rain. Taking all the evidence together we can hardly doubt that *dānu* existed in the sense of liquid, rain, dew, and also Soma, yet it is equally certain that *dānu* existed in the sense of giver if not of gift, and that from this in certain passages at all events

sudanu must be derived, as a synonym of sudāvan sudāman, &c

Spiegel admits two words dānu in the Veda and Avesta, the one meaning enemy the other river Darmesteter (Ormuzd p 220) takes dānu as a cloud water or river Ludwig translates sudānu by possessed of excellent gifts

Note 2 I thought formerly that pinvantī was here construed with two accusatives, in the sense of they fill the water (with) fat milk

Cf VI, 63 8 dhenúm nā śham pinvatam asakrām

You filled our cow (with) constant food

Similarly duh to milk, to extract is construed with two accusatives Pāṇ I, 4, 51 gām dogdhi payā he milks the cow milk

RV IX, 107 5 duhānāś ūdhaś divyām mādhu priyām

Milking the heavenly udder (and extracting from it) the precious sweet, i e the rain

But I now prefer to translate pinvantī apā by they pour out water, and I take pāyā ghr̥tāvat as a description of the water namely, the fat milk of the cloud After that parenthesis vidātheshu ābhuvā is again an epithet of apā as it was in the first verse

Note 3 The leading about of the clouds is intended, like the leading about of horses, to tame them, and make them obedient to the wishes of their riders, the Maruts Ātyaś vāgī is a strong horse, possibly a stallion, but this horse is here meant to signify the clouds Thus we read

V 83 6 divāś naś vr̥shāīm marutaś rarīdhvam prā pinvita vr̥shnaś āsvasya dhārāś

Give us, O Maruts the rain of heaven, pour forth the streams of the stallion (the cloud)

In the original the simile is quite clear, and no one required to be told that the ātyaś vāgī was meant for the cloud Vāgīn by itself means a horse, as I, 66, 2, 69, 3 vāgī na prītāś like a favourite horse I 116 6 paidvaś vāgī, the horse of Pedu But being derived from vāga, strength vāgīn retained always something of its etymological meaning and was therefore easily and naturally transferred to the cloud the giver of strength, the source

of food. Even without the ná, i.e. as if the simile would have been understood in Sanskrit while in English it is hardly intelligible without a commentary. Benfey discovers some additional idea in support of the poet's comparison. Ich bin kein Pferdekennner he says 'aber ich glaube bemerkt zu haben dass man Pferde welche rasch gelaufen sind zum Uriniren zu bewegen sucht. So lassen hier die Maruts die durch ihren Sturm rasch fortgetriebenen Wolken Wasser herab stromen

**Note 4.** Utsa, well is meant again for cloud though we should hardly be justified in classing it as a name of cloud because the original meaning of utsa spring is really retained, as much as that of avata well in I 80 10-11. The adjectives stanáyantam and akshitam seem more applicable to cloud yet they may be applied also to a spring. Yaska derives utsa from ut sar to go forth, ut sad to go out ut syand to well out, or from ud to wet. In V, 32, 2 the wells shut up by the seasons are identified with the udder of the cloud

#### Verse 7

**Note 1.** Svatavas means really having their own independent strength, a strength not derived from the support of others. The yet which I have added in brackets seems to have been in the poet's mind though it is not expressed. In I, 87, 4 the Maruts are called sva srít going by themselves, i.e. moving freely independently, wherever they list. See I 64, 4 note 4

**Note 2.** *Mrigáñ hastináñ* wild animals with a hand or a trunk must be meant for elephants although it has been doubted whether the poets of the Veda were acquainted with that animal. *Hastín* is the received name for elephant in the later Sanskrit, and it is hardly applicable to any other animal. If they are said to eat the forests this may be understood in the sense of crushing or chewing as well as of eating

**Note 3.** The chief difficulty of the last sentence has been pointed out in B and R's Dictionary s v *arumi*. *Arumi* does not occur again in the whole of the Ríg veda. If we take it with *Sáyana* as a various reading of *arumi* then the



Arumís could only be the ruddy cows of the dawn or of Indra with whom the Maruts in this passage can have no concern. Nor would it be intelligible why they should be called ūru in this one place only. If as suggested by B and R the original text had been yadī aruśhu it would be difficult to understand how so simple a reading could have been corrupted.

Another difficulty is the verb áyugdhvam which is not found again in the Rig-veda together with tavishi. Tavishi, vigour, is construed with dha to take strength V 32 2 adhatthā, V 55 - dadhidhe X, 102 8 adhata, also with vas IV, 16, 14 with pat X 113 5, &c. But it is not likely that to put vigour into the cows could be expressed in Sanskrit by 'you join vigour in the cows'. If távishi must be taken in the sense which it seems always to possess viz. vigour it would be least objectionable to translate, when you joined vigour, i.e. when you assumed vigour while being among the Arumís. The Arumís being the cows of the dawn arumishu might simply mean in the morning. Considering however that the Maruts are said to eat up forests āru in this place is best taken in the sense of red flames, viz. of fire or forest fire (dāvāgni) so that the sense would be 'When you Storms, assume vigour among the flames, you eat up forests, like elephants'. Benfey 'Wenn mit den rothen eure Kraft ihr angeschürt. Die rothen sind die Antilopen, das Vehikel der Maruts, wegen der Schnelligkeit derselben.'

### Verse 8

**Note 1** As píśá does not occur again in the Rig-veda and as Sāyana without attempting any etymological arguments, simply gives it as a name of deer, it seems best to adopt that sense till something better can be discovered. Supis, too, does not occur again. In VII, 18, 2, pis is explained by gold, &c., VII 57, 3 the Maruts are called visvapis.

**Note 2** Kshápaś can only be the accusative plural, used in a temporal sense. It is so used in the expression kshápaś usraś ka, by night and by day, lit. nights and days (VII, 15 8). In VI 52 15 we find kshápaś usraś in the same sense.

IV, 53 7 kshapābhī āha bhī, by night and by day I, 44, 8, the loc plur vyushāshu in the mornings is followed by kshāpā, the acc plur, by night, and here the genitive kshapā would certainly be preferable in the sense of at the brightening up of the night. The acc plur occurs again in I, 116, 4, where tīra is used as an accusative (II 2, 2 VIII 41, 3). Kshapā with the accent on the last, must be taken as a *genitivus temporalis*, like the German *Nachts* (I 79, 6). In VIII 19, 31 kshapā vāstushu means at the brightening up of the night i.e. in the morning. Thus in III, 50 4, Indra is called kshapām vāstā ganitā sūryasya, the lighter up of nights, the parent of the sun. In VIII 26, 3, āti kshapā, the genitive may be governed by āti. In IV 16 19, however, the accusative kshāpā would be more natural, nor do I see how a genitive could here be accounted for.

dyāva nā dyumna abhī sānta aryā kshapā madema sarada ka pūrvī

May we rejoice many years, overcoming our enemies as the days overcome the nights by splendour.

The same applies to I, 70, 4, where kshapā occurs with the accent on the last syllable, whereas we expect kshāpā as nom or acc plural. Here B and R in the Sanskrit Dictionary, s v kshap, rightly I believe, suppose it to be a nom plur in spite of the accent.

### Verse 9

**Note 1** Āhimanyu comes very near to Angra manyu cf Darmesteter, Ormazd, p 94

**Note 2** Ródasī a dual, though frequently followed by ubhé (I, 10, 8, 33 9, 54, 2) means heaven and earth, excluding the antáríksha or the air between the two. Hence if this is to be included, it has to be added I 73 8 āpaprī vān ródasī antáríksham Cf V, 85 3. We must scan *īōdāsī*. See Kuhn, Beitrage, vol iv, p 193. Should rodasī stand for rodasīm, as elsewhere? She is certainly intended by what follows in the next line.

**Note 3** The comparison is not quite distinct. Amāti m originally impetus, then power e.g V 69 1

117 dhānau amatim kshatriyasya

Increasing the might of the warrior

but it is most frequently used of the effulgence of the

sun (III 38, 8 V, 4, 2 62 , VII 36 1 2, 45 3)

See also V 56, 8, where the same companion of the Maruts

is called Rodasi. The comparative particle ná is used twice.

### Verse 10

Note 1 See I, 38 14 p 95

Note 2 In *vr̥sha khādi* the meaning of *khādi* is by no means clear. *Sāyana* evidently guesses and proposes two meanings, weapon or food. In several passages where *khādi* occurs it seems to be an ornament rather than a weapon yet if derived from *khād*, to bite it may originally have signified some kind of weapon. Roth translates it by ring and it is certain that these *khādis* were to be seen not only on the arms and shoulders but likewise on the feet of the Maruts. There is a famous weapon in India the *lakra* or quoit a ring with sharp edges which is thrown from a great distance with fatal effect. Bollensen (*Orient und Occident* vol II p 46) suggests for *vr̥shan* the meaning of hole in the ear, and then translates the compound as having earrings in the hole of the ear. But *vr̥shan* does not mean the hole in the lap of the ear, nor has *vr̥shabha* that meaning either in the Veda or elsewhere. Wilson gives for *vr̥shabha* not for *vr̥shan* the meaning of orifice of the ear but this is very different from the hole in the lap of the ear. Benfey suggests that the *khādis* were made of the teeth of wild animals and hence bear name of biters. *Vr̥shan* conveys the meaning of strong though possibly with the implied idea of rain producing fertilising. See p 138. In RV V 87 1 Osthoff translates *sukhādaye* by *jucunde p̄iacenti* Benfey by *schonverzehrendem*. Muir *Sanskrit Texts* IV, 70, has the right rendering. Cf note to I 166 9.

### Verse 11

Note 1 Formerly explained as *zum Kampfe wandelnd* S. Kuhn *Zeitschrift* vol. II p 19

**Note 2** WILSON Augmenters of rain they drive with golden wheels, the clouds asunder as elephants (in a herd break down the trees in their way) They are honoured with sacrifices visitants of the hall of offering, spontaneous assurers (of the focus) subverters of what are stable immovable themselves and wearers of shining weapons

**BENFEY** Weghemmnissen gleich schleudern die Fluth mehrer mit den goldnen Felgen des Gewolk empor, die nie müden Kämpfer frei schreitend festessturzenden die schweres thundren lanzenstrahlenden Maruts

### Verse 12

**Note 1** Hivasā instead of what one should expect, havasa, occurs but once more in another Marut hymn, VI, 66 11

**Note 2** Vanin does not occur again as an epithet of the Maruts It is explained by Sāyana as a possessive adjective derived from vana water, and Benfey accordingly translates it by fluthversehn This however is not confirmed by any authoritative passages Vanin unless it means connected with the forest a tree in which sense it occurs frequently is only applied to the worshippers or priests in the sense of venerating or adoring (cf venero venustus, &c)

III 40 7 abhi dyumnāni vanīnaḥ indriam sakante ākṣhitā  
The inexhaustible treasures of the worshipper go towards Indra

VIII 3, 5 indram vanīnaḥ havāmahe

We, the worshippers call Indra

Unless it can be proved by independent evidence that vanin means possessed of water, we must restrict vanin to its two meanings of which the only one here applicable though weak is adoring The Maruts are frequently represented as singers and priests yet the epithets here applied to them stand much in need of some definite explanation as the poet could hardly have meant to string a number of vague and ill connected epithets together If one might conjecture, svānīnam instead of vanīnam would be an improvement It is a scarce word and occurs but once more

in the Veda III 26, 5 where it is used of the Maruts in the sense of noisy turbulent

**Note 3** *Sasāta* which I have here translated literally by to cling is often used in the sense of following or revering (colere)

II 1 13 *tvīm rāti sāsāḥ adhvarīṣu sāsire.*

The gods who are fond of offerings cling to thee, follow thee at the sacrifices

The Soma libation is said to reach the god

II 22 1 *sāḥ enam saskat devaḥ devīm* The gods too are said to cling to their worshippers i.e. to love and protect them III, 16, 2 VII, 18 25 The horses are said to follow their drivers VI 36 3 VII 90, 3, &c It is used very much like the Greek *σείω*

**Note 4** *Ragastūḥ* may mean rousing the dust of the earth a very appropriate epithet of the Maruts *Sāyana* explains it thus, and most translators have adopted his explanation But as the epithets here are not simply descriptive, but laudatory, it seems preferable in this place, to retain the usual meaning of *ragas* sky When Soma is called *ragastūḥ* IX 108 7 *Sāyana* too explains it by *tegasām prerakam* and IX 48, 4, by *udakasya prerakam*

**Note 5** *Rigishin* derived from *rigisha* *Rigisha* is what remains of the Soma-plant after it has once been squeezed and what is used again for the third libation Now as the Maruts are invoked at the third libation they were called *rigishin* as drinking at their later libation the juice made of the *rigisha* This, at least, is the opinion of the Indian commentators But it is much more likely that the Maruts were invoked at the third libation, because originally they had been called *rigishin* by the Vedic poets, this *rigishin* being derived from *rigisha*, and *rigisha* from *rig* to strive, to yearn, like *purisha* from *prī*, *manishā* from *man* (see *Unādi-sūtras*, p 273) This *rig* is the same root which we have in *ῥέπειν* to reach, *ῥοπή*, emotion, and *ῥοπία*, furious transports of worshippers Thus the Maruts from being called *rigishin*, impetuous, came to be taken for drinkers of *rigisha*, the fermenting and overflowing Soma, and were assigned accordingly to the third libation at sacrifices

*Rigishān* as an epithet, is not confined to the Maruts it is given to Indra with whom it could not have had a purely ceremonial meaning (VIII, 76 5)

### Verse 13

Note 1. *Aprikkhya* literally to be asked for to be inquired for, to be greeted and honoured. A word of an apparently modern character, but occurring again in the Rig veda as applied to a prince and to the vessel containing the Soma

Note 2. *Pushyati* might be joined with *krātu* and taken in a transitive sense he increases his strength. But *pushyati* is also used as an intransitive, and means he prospers

I 83 3 *ásam yatah vraté te ksheti púshyati*

Without let he dwells in thy service and prospers

Roth reads *asamyattaḥ*, against the authority of the MSS

### Verse 14.

Note 1. The difficulty of this verse arises from the uncertainty whether the epithets *dhanaspr̥tam ukthyām* and *visvákarshanam* belong to *súshma* strength or to *toká* kith and kin. Roth and Benfey connect them with *toka*. Now *dhanaspr̥t* is applicable to *toká*, yet it never occurs joined with *toká* again while it is used with *sushma*, VI, 19, 9. *Ukthyā*, literally to be praised with hymns, is not used again as an epithet of *toká*, though it is quite appropriate to any gift of the gods. Lastly, *visvákarshanam* is never applied to *toká*, while it is an epithet used if not exactly of the strength *sushma*, given by the gods, yet of the fame given by them

X 93 10 *dhātam vírēshu vísva karshanam śrávaḥ*

Give to these men world wide glory Cf III 2, 15

The next difficulty is the exact meaning of *visvá karshanam* and such cognate words as *visvá-kṛzshā*, *visvá-manusha*. The only intelligible meaning I can suggest for these words is, known to all men, originally, belonging to, reaching to all men, as we say, world wide or European fame meaning by it fame extending over the whole of Europe or over the whole world. If Indra Agni and the Maruts are called by

these names they mean as far as I can judge known well shipped by all men Benfey translates allverstanding

### Verse 15

Note 1 *Riti* the first element of *riti saham* never occurs by itself in the Rig veda It comes from the root *ar*, to hurt which was mentioned before (p 6) in connection with *ar-vaṇ* hurting and *vaṇ* wound and *ari* enemy *Sam rit* occurs I 32 6 *Riti* therefore means hurting and *riti sâh* means one who can stand an attack In our passage *ritim ira vantam rit* *saham* means really wealth consisting in men who are able to withstand all onslaughts

The word is used in a similar sense VI 14 4

*agnih apsâm riti sâham vnam daditi sat patim, yasya trasanti savasah sam lakshu satriva bhityâ*

Agni gives a strong son who is able to withstand all onslaughts, from fear of whose strength the enemies tremble when they see him

In other passages *riti sah* is applied to Indra

VIII, 45, 35 *bibhâya hi ta vatah ugrât abhi prabhânginah dasmat ahim riti saha*

For I stand in fear of a powerful man like thee of one who crushes his enemies, who is strong and withstands all onslaughts.

VIII, 68, 1 *tuvi-kûrmâm riti sâham indra savishthâ sat-pate*

Thee O most powerful Indra, of mighty strength, able to withstand all onslaughts

VIII 88, 1 *tâm vah dasmâm riti-saham—indram gâh bhîh navâmahe*

We call Indra the strong, the resisting, with our songs

Note 2 The last sentence finishes six of the hymns ascribed to Nodhas It is more appropriate in a hymn addressed to single deities such as Agni or Indra than in a hymn to the Maruts We must supply *sardha*, in order to get a collective word in the masculine singular

*Nû* as usual should be scanned *nû*

Note 3 *Dhiyâ vasu*, as an epithet of the gods means rich in prayers i e. invoked by many worshippers It does

not occur frequently Besides the hymns of Nodhas it only occurs independently in I, 3 10 (Sarasvatī) III 3, 2 III, 28 1 (Agni) these hymns being all ascribed to the family of Visvāmitra In the last verse, which forms the burden of the hymns of Nodhas it may have been intended to mean he who is rich through the hymn just recited or he who rejoices in the hymn, the god to whom it is addressed

Nodhas, the poet belongs according to the Anukramanī, to the family of Gotama, and in the hymns which are ascribed to him, I, 58-64 the Gotamas are mentioned several times

I 60, 5 tam tvā vayām pátim agne rayinām pra samsā  
maḥ matī bhūḥ gótamāsaḥ

We the Gotamas, praise thee with hymns, Agni, the lord of treasures.

I, 61, 16 eva te hāri-yogana su vṛiktī indra brāhmāṇi  
gotamāsaḥ akran

Truly the Gotamas made holy prayers for thee, O Indra with brilliant horses! See also I 63, 9

In one passage Nodhas himself is called Gotama

I, 62, 13 sanā yaté gótamaḥ indra nāvyaṃ

atakshat brāhma hāri-yōganāya

su nithāya naḥ savasāna nodhāḥ—

prātāḥ makshu dhiyā-vasuḥ gagamyāt

Gotama made a new song for the old (god) with brilliant horses, O Indra! May Nodhas be a good leader to us O powerful Indra! May he who is rich in prayers (Indra) come early and soon!

I feel justified therefore in following the Anukramanī and taking Nodhas as a proper name It occurs so again in

I 61 14 sadyāḥ bhuvat viryāya nodhāḥ.

May Nodhas quickly attain to power!

In I, 124, 4 nodhāḥ iva may mean like Nodhas, but more likely it has the general meaning of poet



## MANDALA I, HYMN 85

ASHITAKĀ I, ADHYĀYĀ 6 VARGĀ 9-10

TO THE MARUTS (THE STORM GODS)

1 Those who glance forth like wives and joke fellows<sup>1</sup>, the powerful sons of Rudra on their way they, the Maruts have indeed made heaven and earth to grow<sup>2</sup> they, the strong and wild delight in the sacrifices

2 When grown up<sup>1</sup>, they attained to greatness, the Rudras have established their seat in the sky While singing their song and increasing their vigour the sons of Pṛzṣni have clothed themselves in beauty<sup>4</sup>

3 When these sons of the cow (Pṛzṣni)<sup>1</sup> adorn themselves with glittering ornaments the brilliant<sup>4</sup> ones put bright weapons on their bodies<sup>3</sup> They drive away every adversary<sup>4</sup> fatness (rain) streams along their paths,—

4 When you<sup>1</sup> the powerful who shine with your spears, shaking even what is unshakable by strength—when you O Maruts the manly hosts, had yoked the spotted deer, swift as thought, to your chariots,—

5 When you had yoked the spotted deer before your chariots, hurling<sup>1</sup> the stone (thunderbolt) in the fight, then the streams of the red (horse)<sup>2</sup> rush forth like a skin<sup>3</sup> with water they water the earth

6 May the swiftly-gliding, swift-winged horses carry you hither<sup>1</sup> Come forth with your arms<sup>11</sup> Sit down on the grass pile a wide seat has been made for you Rejoice, O Maruts in the sweet food<sup>2</sup>

7 Strong in themselves, they grew<sup>1</sup> with might  
they stepped to the firmament, they made their seat  
wide When Vishnu<sup>2</sup> saved the errapturing Soma  
the Maruts sat down like birds on their beloved  
altar

8 Like<sup>1</sup> heroes indeed thirsting for fight they  
rush about like combatants eager for glory they  
have striven in battles All beings are afraid of  
the Maruts, they are men terrible to behold, like  
kings

9 When the clever Tvashar<sup>1</sup> had turned the  
well-made, golden, thousand edged thunderbolt Indra  
takes it to perform his manly deeds<sup>2</sup>, he slew Vritra,  
he forced out the stream of water

10 By their power they pushed the well<sup>1</sup> aloft  
they clove asunder the rock (cloud) however strong  
Blowing forth their voice<sup>2</sup> the bounteous Maruts  
performed while drunk of Soma their glorious  
deeds

11 They pushed the well (cloud) athwart this  
way they poured out the spring to the thirsty  
Gotama The Maruts with beautiful splendour  
approach him with help, they in their own ways  
satisfied the desire of the sage

12 The shelters which you have for him who  
praises you grant them threefold<sup>1</sup> to the man who  
gives<sup>1</sup> Extend the same to us O Maruts<sup>1</sup> Give  
us, ye heroes<sup>2</sup>, wealth with valiant offspring<sup>1</sup>

## NOTES

This hymn is ascribed to Gotama. No verse of this hymn occurs in SV, VS. verse 6 = AV XX 13, 2. verse 7 = TS IV, 1, 11, 3, verse 12 = TS I 5 11, 5, TB II, 8 3, 6.

## Verse 1

**Note 1** The phrase *ganayaḥ nā saptayaḥ* is obscure. As *gani* has always the meaning of wife, and *sapti* in the singular dual, and plural means horse, it might be supposed that *ganayaḥ* could be connected with *saptayaḥ*, so as to signify mares. But although *gani* is coupled with *patni* I 62, 10 in the sense of mother wife and though *sapti* is most commonly joined with some other name for horse, yet *ganayaḥ saptayaḥ* never occurs for the simple reason that it would be too elaborate and almost absurd in expression for *vadavaḥ*. We find *sapti* joined with *vagin* I 162, 1, with *rāthya*, II 31, 7. *ātyam nā saptim*, III, 22, 1, *sāpti hāni* III 35 2, *ārvā sāpti-iva*, VI 59 3.

We might then suppose the thought of the poet to have been this. What appears before us like race horses, viz the storms coursing through the sky, that is really the host of the Maruts. But then *ganayaḥ* remains unexplained and it is impossible to take *ganayaḥ nā saptayaḥ* as two similes, like unto horses like unto wives.

I believe, therefore that we must here take *sāpti* in its original etymological sense which would be *ju mentum*, a yoked animal, a beast of draught, or rather a follower, a horse that will follow. *Sāpti*, therefore, could never be a wild horse but always a tamed horse, a horse that will go in harness. Cf IX 21 4 *hitāḥ nā saptayaḥ* i.e. like horses put to the chariot, or in the singular IX 70, 10 *hitāḥ nā sāptiḥ* like a harnessed horse. The root is *sap* which in the Veda means to follow to attend on, to worship. But if *sāpti* means originally animals that will go

together, it may in our passage have retained the sense of yoke fellow (*συζυγος*) and be intended as an adjective to *gánayaḥ* wives. There is at least one other passage where this meaning would seem to be more appropriate, viz

VIII 20, 23 *yâyám sakhâyaḥ saptayaḥ*

You (Maruts) friends and followers<sup>1</sup> or you, friends and comrades!

Here it is hardly possible to assign to *sapti* the sense of horse, for the Maruts though likened to horses, are never thus barely invoked as *saptayaḥ*!

If then we translate 'Those who glance forth like wives and yoke fellows'<sup>1</sup> i.e. like wives of the same husband the question still recurs how the simile holds good, and how the Maruts rushing forth together in all their beauty can be compared to wives. In answer to this we have to bear in mind that the idea of many wives belonging to one husband (*sapatnī*) is familiar to the Vedic poet and that their impetuously rushing into the arms of their husbands and appearing before them in all their beauty are frequent images in their poetry. In such phrases as *pátim ná gánayaḥ* and *gánayaḥ ná gárbbham* the *gánis* the wives or mothers, are represented as running together after their husbands or children. This impetuous approach the poet may have wished to allude to in our passage also, but though it might have been understood at once by his hearers, it is almost impossible to convey this implied idea in any other language.

Wilson translates 'The Maruts, who are going forth, decorate themselves like females they are gliders (through the air), the sons of Rudra and the doers of good works, by which they promote the welfare of earth and heaven. Heroes, who grind (the solid rocks), they delight in sacrifices

Ludwig translates 'Die ganz besonders sich schmücken wie frauen, die renner, zu ihrem zuge &c. This is possible yet the simile sounds somewhat forced

**Note 2** The meaning of this phrase, which occurs very frequently, was originally that the storms by driving away the dark clouds made the earth and the sky to appear

larger and wider. It afterwards takes a more general sense of increasing strengthening blessing.

### Verse 2

**Note 1** Ukshitá is here a participle of *uksh* or *ulsh* to grow to wit not of *ulsh* to sprinkle to anoint to inaugurate as explained by Sáyana. Thus it is said of the Maruts, V, 55, 3 *sukham gatah*—*sukham ukshitáh* born together and grown up together.

**Note 2** The same expression occurs VIII 28, 5 *saptó (iti) adhi srityah dhru*. See also I, 116, 17, IX 68, 1.

### Verse 3

**Note 1** *Gomatā* like *gógata* a name of the Maruts who are also called *prisman matarah* *sindhu mātānah*.

**Note 2** *Subhrá* is applied to the Maruts I 19, 5. Otherwise, no doubt, it might refer as Ludwig remarks to *virukmatah*, always supposing that *virukmat* is a feminine. Whether *tanūśnu subhrāh* can stand for *tanushu subhrāsu* is more doubtful.

**Note 3** *Virukmatrah* must be in accusative plural. It occurs I 127, 3 as an epithet of *ógas*, VI 49, 5 as an epithet of the chariot of the Asvins. In our place, however it must be taken as a substantive signifying something which the Maruts wear probably armour or weapons. This follows chiefly from X 138, 4 *satrūn asrināt virukmatā* Indra tore his enemies with the bright weapon. In VIII 20, 11 where *rukma* occurs as a masculine plural *vibhrāgante rukmāsaḥ adhi bāhushu*, their bright things shine on their arms, it seems likewise to be meant for weapons, according to Sáyana, for chains. In V, 55, 3 X, 78, 3 the Maruts are called *vi-rokīnaḥ* bright like the rays of the sun or the tongues of fire.

**Note 4.** Observe the short syllable in the tenth syllable of this Pāda, Benfey, *Vedica*, p 124. Lanman, *Noun-Inflection*, pp 378, 543.

### Verse 4

**Note 1.** The sudden transition from the third to the second person is not unusual in the Vedic hymns the fact

being that where we in a relative sentence should use the same person as that of the principal verb, the Vedic poets frequently use the third

**Note 2** *Vṛsha vrāta* is untranslatable for reasons stated p 138 seq it means consisting of companies of *vṛshans* in whatever sense that word be taken Wilson in his translation mistakes *ākṣutā* for *ākṣutaḥ* and *vrāta* for *vrata* He translates the former by 'incapable of being overthrown,' the latter by 'entrusted with the duty of sending rain both against the authority of *Sāyana* *Vṛsha-vrāta* occurs twice in the *Rig veda* as an epithet of *Soma* only IX 62 11 64, 1

### Verse 5

**Note 1** If we take *ādri* for cloud then *ramh* might have the meaning of stirring up

V 32 2 *tvām utsān ṛitu bhiḥ badbadhānān āramhaḥ*

Thou madest the springs to run that had been shut up by the seasons

VIII 19 6 *tāsya it arvantaḥ ramhayante āravaḥ*

His horses only run quick

But *adri* often means stone in the sense of weapon or bolt (cf *adrivaḥ* voc wielder of the thunderbolt) and *ramhayati* would then have the meaning of hurling This is the meaning adopted by Benfey and Ludwig

**Note 2** The red may be the dark red cloud but *arusha* has almost become a proper name and its original meaning of redness is forgotten Nay it is possible that *arushā* as applied to the same power of darkness which is best known by the names of *Vṛtra*, *Dasyu* &c may never have had the sense of redness, but been formed straight from *ar*, to hurt, from which *arvan* *arus* &c. (see p 65 seq) It would then mean simply the hurter the enemy It is possible also to take *arusha* in the sense of the red horse the leader between the two *Haris*, when we ought to remember that the *Maruts* pour forth the streams of the stallion, RV V 83, 6 *pra pinvata vṛshnaḥ arvasya dhāraḥ* and that they lead about the horse to make it rain, RV I 64, 6 *atyam nā mihe ví naṣanti vāg'nam*

Note 8 Savitṛ explains They moisten the whole earth like a hide a hide representing a small surface which is watered without great effort Wilson They moisten the earth like a hide with water Langlois 'Alors les gouttes d'eau perçant comme la peau de ce (nuage) bien faisant viennent inonder la terre' Bentz 'Dinn stürzen reichlich aus der rothen (Gewitterwolke) Tropfen mit Fluth wie eine Haut die Erde netzend (Dass die Erde so durchnässt wird wie durchnagtes Leder)' If the poet had intended to compare the earth before it is moistened by rain, to a hide he might have had in his mind the dryness of a tanned skin, or, as Professor Benfey says, of leather. If on the contrary the simile refers to the streams of water, then *karma iva*, like a skin, might either be taken in the technical acceptation of the skin through which at the preparation of the Soma the streams (*dhâra*) of that beverage are squeezed and distilled or we may take the word in the more general sense of water skin. In that case the comparison, though not very pointedly expressed as it would have been by later Sanskrit poets would still be complete. The streams of the red (horse) i.e. of the cloud, rush forth and they whether the streams liberated by the Maruts or the Maruts themselves moisten the earth with water like a skin i.e. like a skin in which water is kept and from which it is poured out. The cloud itself being called a skin by Vedic poets (I 129 3) makes the comparison still more natural.

One other explanation might suggest itself, if the singular of *karma* should be considered objectionable on account of the plural of the verb. Vedic poets speak of the skin of the earth. Thus

X, 68, 4 *bhṛṣmyâḥ udnâ-iva ví tvákam bibheda*

He (*Br̥haspati*) having driven the cows from the cave, cut the skin of the earth, as it were with water, i.e. saturated it with rain.

The construction, however if we took *karma* in the sense of surface would be very irregular and we should have to translate They moisten the earth with water like a skin, i.e. skin deep.

We ought to scan *kārmēvōdābhiḥ vi ūndānti bhūmā* for *kārmēvā ūdābhiḥ vyūndānti bhūmā* would give an unusual cæsure

### Verse 6

**Note 1.** AV XX 13, 2 With your arms i.e. according to Sâyana, with armfuls of gifts Though this expression does not occur again so baldly we read I, 166 10 of the Maruts, that there are many gifts in their strong arms *bhūrīṃ bhadra nāryeshu bāhushu* nor does *bāhu* as used in the plural as far as I am able to judge ever convey any meaning but that of arms The idea that the Maruts are carried along by their arms as by wings does not rest on Vedic authority otherwise we might join *raghupátvānaḥ* with *bāhubhiḥ* come forth swiftly flying on your arms' As it is and with the accent on the antepenultimate we must refer *raghupátvānaḥ* to *sáptayaḥ* horses

**Note 2** The sweet food is Soma

### Verse 7

**Note 1** The initial *a* of *avardhanta* must be elided or 'té *a* be pronounced as two short syllables equal to one long

**Note 2** Taitt. S IV, 1 11 3 Vishnu whose character in the hymns of the Veda is very different from that assumed by him in later periods of Hindu religion, must here be taken as the friend and companion of Indra Like the Maruts he assisted Indra in his battle against *Vṛtra* and the conquest of the clouds When Indra was forsaken by all the gods Vishnu came to his help

IV 18 11 *utá matā mahushám ánu avenat amī (iti) tvā gahati putra devāḥ*

*átha abravít vṛtram índraḥ hanishyán sákhe vishno (iti) vi tarám ví kramasva*

The mother also called after the bull these gods forsake thee, O son then, when going to kill *Vṛtra* Indra said, Friend, Vishnu step forward'

This stepping of Vishnu is emblematic of the rising, the culminating and setting of the sun and in VIII 12, 27



Vishṇu is said to perform it through the power of Indra. In VI 20 2 Indra is said to have killed Vṛitra assisted by Vishṇu (vishṇunā saḥānāḥ). Vishṇu is therefore invoked together with Indra, VI 69 8 VII 99 with the Maruts, V, 87, VII 36 9. In VII 93 8, Indra Vishṇu and the Maruts are called upon together. Nay māruta belonging to the Maruts, becomes actually an epithet of Vishṇu V 46 2 māruta utā vishṇo (iti), and in I, 156, 4 mārutasya vedhasaḥ has been pointed out by Roth as an appellation of Vishṇu. The mention of Vishṇu in our hymn is therefore by no means exceptional, but the whole purport of this verse is nevertheless very doubtful chiefly owing to the fact that several of the words occurring in it lend themselves to different interpretations.

The translations of Wilson Benfey and others have not rendered the sense which the poet intends to describe at all clear. Wilson says 'May they for whom Vishṇu defends (the sacrifice) that bestows all desires and confers delight, come (quickly) like birds and sit down upon the pleasant and sacred grass'. Benfey 'Wenn Vishṇu schützt den rauschtriefenden tropfenden (Soma) sitzen wie Vogel sie auf der geliebten Streu'. Langlois 'Quand Vishṇou vient prendre sa part de nos enivrantes libations eux, comme des oiseaux arrivent aussi sur le couda qui leur est cher'. Ludwig 'Als Vishṇu half dem zum rauschtrank eilenden stiere setzten sie sich wie vogel aufs liebe barhis'.

Whence all these varieties? First, because āvat may mean, he defended or protected but likewise it is supposed he desecrated became aware. Secondly because vṛishan is one of the most vague and hence most difficult words in the Veda and may mean Indra Soma, or the cloud (see the note on Vṛishan p 138). Thirdly because the adjective belonging to vṛishan, which generally helps us to determine which vṛishan is meant is here itself of doubtful import and certainly applicable to Indra as well as to Soma and the Asvins possibly even to the cloud. Mada-kyūt is readily explained by the commentators as bringing down pride a meaning which the word might well have in modern Sanskrit but which it clearly has not in

the Veda Even where the thunderbolt of India is called *madaḥyut*, and where the meaning of 'bringing down pride' would seem most appropriate, we ought to translate 'wildly rushing down'

VIII 96, 5 *ā yāt vāgram bāhvoḥ indra dhātse madaḥyutam āhaye hāntavaś um* (iti)

When thou tookest the wildly rushing thunderbolt in thy aims in order to slay Ahi

When applied to the gods, the meaning of *madaḥyut* is by no means certain. It might mean rushing about fiercely reeling with delight this delight being produced by the Soma but it may also mean sending down delight i.e. rain or Soma. The root *kyu* is particularly applicable to the sending down of rain cf. Taitt. Samh. II 4, 9 2, 10, 3 III 3 4 1, and Indra and his horses to whom this epithet is chiefly applied are frequently asked to send down rain. However *madaḥyut* is also applied to real horses (I 126 4) where givers of rain would be an inappropriate epithet. I should therefore translate *madaḥyut*, when applied to Indra, to his horses to the *Asvins* or to horses in general by furiously or wildly moving about, as if made or madena *kyavate*, he moves in a state of delight, or in a state of intoxication such as was not incompatible with the character of the ancient gods. Here again the difficulty of rendering Vedic thought in English or any other modern language, becomes apparent, for we have no poetical word to express a high state of mental excitement produced by drinking the intoxicating juice of the Soma or other plants which has not something opprobrious mixed up with it, while in ancient times that state of excitement was celebrated as a blessing of the gods, as not unworthy of the gods themselves, nay, as a state in which both the warrior and the poet would perform their highest achievements. The German Rausch is the nearest approach to the Sanskrit *mada*.

VIII, 1 21 *visveshām tarutāram madaḥyutam mādē hi sma dādāti naḥ*.

Indra, the conqueror of all, who rushes about in rapture, for in rapture he bestows gifts upon us Cf. I 51 2

The horses of Indra are called *mada-kyut* I 81, 3 VIII 33 18, 34, 9 Ordinary horses I 126 4

It is more surprising to see this epithet applied to the Asvins who are generally represented as moving about with exemplary steadiness. However we read

VIII 22, 16 *mānaḥ gavasā vṛishanā mada kyutā*

Ye two Asvins, quick as thought powerful wildly moving or as Sāyana proposes liberal givers, humblers of your enemies. See also VIII, 35, 19

Most frequently *mada-kyut* is applied to Soma, X 30 9 IX, 32, 1, 53 4, 79, 2, 108, 11 where particularly the last passage deserves attention in which Soma is called *mada kyutam sahasra dharam vṛishabhām*

Lastly, even the wealth itself which the Maruts are asked to send down from heaven, most likely rain, is called VIII, 7, 13, *rayim mada kyutam puru kshum visva dhāyasam*

In all these passages we must translate *mada kyut* by bringing delight, showering down delight

We have thus arrived at the conclusion that *vṛishanam mada kyutam* as used in our passage I 85 7 might be meant either for Indra or for Soma. If the Asvins can be called *vṛishanau mada kyutā*, the same expression would be even more applicable to Indra. On the other hand if Soma is called *vṛishabhāḥ mada kyut*, the same Soma may legitimately be called *vṛishā mada kyut*. In deciding whether Indra or Soma be meant we must now have recourse to other hymns, in which the relations of the Maruts with Vishnu Soma and Indra are alluded to

If Indra were intended, and if the first words meant 'When Vishnu perceived the approach of Indra' we should expect, not that the Maruts sat down on the sacrificial pile, but that they rushed to the battle. The idea that the Maruts come to the sacrifice, like birds is common enough

VIII, 20 10 *vṛishanasvėna marutaḥ vṛisha psunā rāthēna vṛisha-nābhinā, ā syenāsaḥ nā pakshinaḥ vṛithā naraḥ havyā naḥ vītāye gata.*

Come ye Maruts together, to eat our offerings, on your

strong horsed strong shaped strong naved chariot, like winged hawks<sup>1</sup>

But when the Maruts thus come to a sacrifice it is to participate in it, and particularly in the Soma that is offered by the sacrificer. This Soma it is said in other hymns, was prepared by Vishṇu for Indra (II 22 1) and Vishṇu is said to have brought the Soma for Indra (X 113 2). If we keep these and similar passages in mind, and consider that in the preceding verse the Maruts have been invited to sit down on the sacrificial pile and to rejoice in the sweet food, we shall see that the same train of thought is carried on in our verse the only new idea being that the saving or possibly, the descrying of the Soma is ascribed to Vishṇu. See however, Bergaigne, *Journ Asiat* 1884, p 472

#### Verse 8

**Note 1** On na and iva together see Bollensen, *Orient und Occident*, II, 470

#### Verse 9

**Note 1** Tváshṭar, the workman of the gods, frequently also the fashioner and creator

**Note 2** Nári, the loc sing of nrī, but, if so with a wrong accent occurs only in this phrase as used here, and as repeated in VIII, 96, 19 nári ápāmsi kartâ sáḥ vṛitra há. Its meaning is not clear. It can hardly mean on man, without some more definite application. If nrī could be used as a name of Vṛitra or any other enemy, it would mean, to do his deeds against the man on the enemy. Nrī however is ordinarily an honorific term chiefly applied to Indra IV 25, 4 náre náryāya nrī tamāya nrinām and hence its application to Vṛitra would be objectionable. Sāyana explains it in the sense of battle. I believe that nári stands for narya, the acc plur neut of nárya, manly, and the frequent epithet of apas and I have translated accordingly. Indra is called narya apas, VIII, 93 1. See also Kuhn's *Zeitschrift*, vol xxv p 601

#### Verse 10

**Note 1** Avata, a well, here meant for cloud, like utsa, I 64, 6

**Note 2** *Dhamantaḥ vāṇam* is translated by Sâyana as playing on the lyre by Benfey as blowing the flute. Such a rendering particularly the latter, would be very appropriate but there is no authority for *vāṇam* meaning either lyre or flute in the Veda. *Vāṇā* occurs five times only. In one passage VIII 20 8 *góbhiḥ vāṇāḥ agyate*, it means arrow the arrow is sent forth from the bow strings. The same meaning seems applicable to IX 50 1 *vāṇīśya kodaya pavīm*. In another passage IX, 97, 8 *prā vadanti vāṇam* they send forth their voice is applied to the Maruts as in our passage in IV 24 9, the sense is doubtful but here too *vāṇa* clearly does not mean a musical instrument. See III, 30 10 Spiegel compares the Huzvaresh and Armenian *vāng* (Pers *dāng*) voice. M. Senart (*Journal Asiatique*, 1874, p. 281) is in favour of taking *vāṇa* for flute.

### Verse 12

**Note 1** In the Taitt S I, 5, 11, we have *sasamānāya* and in the Taitt Br II 8, 5 6, *samsamānāya* but Sayana explains *sasamānāya*, *samsanam kurvate*. He explains *tridhātūni* by *asanam pānam khādanam*.

### Vṛiṣhan

**Note 2** In *vṛiṣhan* we have one of those words which it is almost impossible to translate accurately. It occurs over and over again in the Vedic hymns and if we once know the various ideas which it either expresses or implies we have little difficulty in understanding its import in a vague and general way though we look in vain for corresponding terms in any modern language. In the Veda and in ancient languages generally one and the same word is frequently made to do service for many. Words retain their general meaning, though at the same time they are evidently used with a definite purpose. This is not only a peculiar phase of language, but a peculiar phase of thought, and as to us this phase has become strange and unreal it is very difficult to transport ourselves back into it, still more to translate the pregnant terms of the Vedic poets into the definite languages which we have to use. Let us imagine a state of

thought and speech in which *virtus* still meant manliness, though it might also be applied to the virtue of a woman, or let us try to speak and think a language which expressed the bright and the divine, the brilliant and the beautiful the straight and the right the bull and the hero the shepherd and the king by the same terms and we shall see how difficult it would be to translate such terms without losing either the key note that was still sounding or the harmonics which were set vibrating by it in the minds of the poets and their listeners

### I *Vṛi*shan, male

*Vṛi*shan, being derived from a root *vṛi*sh, spargere, meant no doubt originally the male whether applied to animals or men. In this sense *vṛi*shan occurs frequently in the Veda, either as determining the sex of the animal which is mentioned, or as standing by itself and meaning the male. In either case, however, it implies the idea of strength and eminence which we lose whether we translate it by man or male.

Thus *ásva* is horse but VII 69, 1 we read

ā vām rathāḥ—*vṛi*sha bhūḥ yātu *ásva*ḥ

May your chariot come near with powerful horses, 1 e with stallions

The *Haris* the horses of *Indra* are frequently called *vṛi*shanā

I 177 1 yuktṡā harī (iti) *vṛi*shanā

Having yoked the bay stallions

*Vṛi*shabhā though itself originally meaning the male animal had become fixed as the name of the bull and in this process it had lost so much of its etymological import that the Vedic poet did not hesitate to define *vṛi*shabha itself by the addition of *vṛi*shan. Thus we find

VIII, 93 7 sáḥ *vṛi*shā *vṛi*shabhaḥ bhuvat

May he (*Indra*) be a strong bull

I, 54, 2 *vṛi*shā *vṛi*sha tvā *vṛi*shabhaḥ

*Indra* by his strength a strong bull, but, literally, *Indra* by his manliness a male bull

Even *vṛi*shabhā loses again its definite meaning and as

bull in bull calf means simply male or in bull trout la so *vrishabhá* is added to *atya*, horse, to convey the mean of large or powerful

I, 177 2 *yé te vrishanah vrishabhāsaḥ indra—átyāḥ*

Thy strong and powerful horses literally, thy male b horses

When *vrishan* and *vrishabhá* are used as adjectives instance with *sushma*, strength, they hardly differ meaning

VI 19, 8 *ā naḥ bhara vrishanam sushmam indra*

Bring us thy manly strength, O Indra

And in the next verse

VI, 19 9 *ā te sushmaḥ vrishabhāḥ etu*

May thy manly strength come near

*Vamsaga*, too, which is clearly the name for bull defined by *vrishan*, I, 7, 8

*vrisha yūthā iva vāmsagah*

As the strong bull scares the herds

The same applies to *varāha*, which though by itse meaning boar, is determined again by *vrishan*

X 67 7 *vrisha bhiḥ varāhaiḥ*

With strong boars

In III 2 11, we read

*vrishā—nānadat ná simhāḥ*

Like a roaring lion

If used by itself *vrishan* at least in the *Rig veda*, can hardly be said to be the name of any special animal, though in later Sanskrit it may mean bull or horse Thus if we read, X 43 8, *vrishā ná kruddhāḥ*, we can only translate like an angry male, though, no doubt, like a wild bull would seem more appropriate

I 186 5 *yéna nāpātam apām gunāma manah guvaḥ vrishanah yām vahanti*

That we may excite the son of the water (*Agni*) whom the males, quick as thought, carry along

Here the males are no doubt the horses or stallions of *Agni* But, though this follows from the context, it would be wrong to say that *vrishan* by itself means horse

If used by itself, *vrīshan* most frequently means man and chiefly in his sexual character. Thus

I 140, 6 *vrīshā iva pātnīḥ abhī eti rōruvat*

Agni comes roaring like a husband to his wives

I 179, 1 *apī ūm (īti) nū pātnīḥ vrīshanah gagamyuh*

Will the husbands now come to their wives?

II 16 8 *sakṛt sū te sumatī bhīḥ—sām pātnībhīḥ na vrīshanah nasimahi*

May we for once cling firmly to thy blessings as husbands cling to their wives

V, 47 6 *upa prakshe vrīshanah mōdamānāḥ divaḥ pathā vadhvāḥ yanti ākēḥa*

The exulting men come for the embrace on the path of heaven towards their wives

In one or two passages *vrīshan* would seem to have a still more definite meaning particularly in the formula *sūrah drīśike vrīshanah ka paumsye* which occurs IV, 41, 6, X 92 7. See also I 179 1

In all the passages which we have hitherto examined *vrīshan* clearly retained its etymological meaning though even then it was not always possible to translate it by male.

The same meaning has been retained in other languages in which this word can be traced. Thus in Zend *arshan* (the later *gushan*) is used to express the sex of animals in such expressions as *aspaṇé arshnô*, gen. a male horse *varāzahe arshnô* gen. a male boar, *géus arshnô* gen. a male ox, but likewise in the sense of man or hero as *arsha husrava*, the hero *Husrava*. In Greek we find *αρσην* and *ἀρσην* used in the same way to distinguish the sex of animals, as *ἀρσενες ἱπποὶ βούν ἀρσενα*. In Latin the same word may be recognised in the proper name *Varro* and in *vāro* and *bāro*.

We now come to another class of passages in which *vrīshan* is clearly intended to express more than merely the masculine gender. In some of them the etymological meaning of *spargere* to pour forth seems to come out again, and it is well known that Indian commentators are very fond of explaining *vrīshan* by *giver of rain*, *giver of*



good gifts bounteous The first of these meanings may indeed be admitted in certain passages, but in others it is more than doubtful

## II *Vṛ́ṣhan*, fertilising

I 181 8 *vṛ́ṣhā vām megháḥ* may be translated, your raining cloud

I 129, 3 *dasmáḥ hí sma vṛ́ṣhanam pínvasi tvákam*

Thou art strong thou fillest the rainy skin i e the cloud

See also IV, 22, 6, and possibly V 83 6

It may be that, when applied to Soma too, *vṛ́ṣhan* retained something of its etymological meaning, that it meant gushing forth, poured out though in many places it is impossible to render *vṛ́ṣhan*, as applied to Soma, by anything but strong All we can admit is that *vṛ́ṣhan* if translated by strong means also strengthening and invigorating an idea not entirely absent even in our expression a strong drink

## III *Vṛ́ṣhan*, strong

I, 80, 2 *saḥ tvā amadat vṛ́ṣhā mádah sómah—sutah*

This strong draught inspired thee the poured out Soma juice

I 91 2 *tvám vṛ́ṣhā vṛ́ṣha tvébhīḥ*

Thou, Soma art strong by strength

I 175 1 *vṛ́ṣhā te vṛ́ṣhne índuh vāgī́ sahasra satamah*

For thee the strong one, there is strong drink, powerful omnipotent

In the ninth *Mandala*, specially dedicated to the praises of Soma, the inspiring beverage of gods and men the repetition of *vṛ́ṣhan*, as applied to the juice and to the god who drinks it, is constant Indo *vṛ́ṣhā* or *vṛ́ṣhā indo* are incessant invocations, and become at last perfectly meaningless.

## IV *Vṛ́ṣhan*, epitheton ornans

There can be no doubt in fact, that already in the hymns of the Veda *vṛ́ṣhan* had dwindled away to a mere epitheton ornans, and that in order to understand it correctly, we must, as much as possible forget its etymological

colouring and render it by hero or strong Indra, Agni, the Asvins Vishnu the Rishus (IV, 35, 6) all are *vrīshan*, which means no longer male but manly, strong

In the following passages *vrīshan* is thus applied to Indra

I 54 2 *yañ dhṛiṣhmānā sāvasā ródasī (Iti) ubhé (Iti) vrīshā vrīsha tvā vrīshabhāñ ni-rīngate*

(Praise Indra) who by his daring strength conquers both heaven and earth, a bull strong in strength

I 100 1 *sañ yāñ vrīshā vrīshnyebhīñ sam-okāñ mahāñ divāñ pr̥thivyāñ ka sam rāt satīna satvā hāvyañ bhāreshu marútvañ nañ bhavatu indrañ utī*

He who is strong wedded to strength, who is the king of the great sky and the earth, of mighty might, to be invoked in battles,—may Indra with the Maruts come to our help!

I 16, 1 *ā tvā vahantu harayañ vrīshanam sóma-pītaye indra tvā sūra ñakshasañ*

May the bays bring thee hither the strong one to the Soma-draught may the sunny eyed horses (bring) thee O Indra!

IV, 16, 20 *evā it indraya vrīshabhāya vrīshne bráhma akarma bhr̥gavañ na rátham*

Thus we have made a hymn for Indra, the strong bull, as the Bhr̥gus make a chariot

X 153 2 *tvam vrīshan vrīshā it asi*

Thou, O hero art indeed a hero and not Thou O male art indeed a male, still less Thou O bull, art indeed a bull.

I, 101 1 *avasyávañ vrīshanam vágra dakṣiṇam marut vantam sakhyāya havamahe*

Longing for help we call as our friend the hero who wields the thunderbolt who is accompanied by the Maruts

VIII 6 14 *nī sushne india dharmasīm vágram gaghantha dasyavi, vrīshā hí ugra sruvishe*

Thou O Indra, hast struck the strong thunderbolt against Sushna, the fiend for, terrible one, thou art called hero!

VIII, 6, 40 *vavridhānañ upa dyávi vrīshā vagrí aroravít vītra há soma pātamañ*

Growing up by day, the hero with the thunderbolt has roared the Vṛtra killer, the great Soma drinker

V 35, 4 *vr̥śhā hí āsī rādhase gāgnishē vr̥śhmī te sāvah*

Thou (Indra) art a hero thou wast born to be bounteous, in thee, the hero, there is might

V *Vārshishtā*, strongest best, oldest

It is curious to watch the last stage of the meaning of *vr̥śhan* in the comparative and superlative *vārshīyas* and *varshishtā* In the Veda, *vārshishtā* still means excellent but in later Sanskrit it is considered as the superlative of *vr̥ddha* old, so that we see *vr̥śhan*, from meaning originally manly vigorous young assuming in the end the meaning of old (M M Sanskrit Grammar § 252)

Yet even thus when *vr̥śhan* means simply strong or hero its sexual sense is not always forgotten and it breaks out for instance, in such passages as,

I, 32, 7 *vr̥śhnaḥ vādhrīḥ prati-mānam bubhūshan puru trā vr̥trāḥ asayat ví astaḥ*

Vṛtra, the eunuch trying to be like unto a man (like unto Indra) was lying broken to many pieces

The next passages show *vr̥śhan* as applied to Agni

III 27, 15 *vr̥śhanam tvā vayām vr̥śhan vr̥śhanaḥ sam idhīmahi*

O strong one, let us the strong ones kindle thee the strong!

V 1 12 *avoḥāma kavāye médhyāya vākaḥ vandāru vr̥śhabhāya vr̥śhne*.

We have spoken an adoring speech for the worshipful poet for the strong bull (Agni)

Vishnu is called *vr̥śhan*, I 154 3

*pra víshnave sūshām etu manma giri kshite uu gāyāya vr̥śhne*

May this hymn go forth to Vishnu, he who dwells in the mountain (cloud), who strides wide the hero!

Rudra is called *vr̥śhan*

II 34, 2 *rudrāḥ yat vaḥ marutaḥ rukma vakshasaḥ vr̥śhā aganī pr̥śnyāḥ sukré ūdhanī*.

When Rudra the strong man, begat you, O Maruts with

bright ornaments on your chests in the bright lap of *Prisni*

That the Maruts, the sons of Rudra are called *vr̥ṣhan*, we have seen before, and shall see frequently again (I 165, 1, II 33, 13 VII, 56 20 21, 58, 6). The whole company of the Maruts is called *vr̥ṣhā ganaḥ*, the strong or manly host i.e. the host of the Maruts, without any further qualification

## VI *Vr̥ṣhan*, name of various deities

Here lies, indeed the chief difficulty which is raised by the common use of *vr̥ṣhan* in the Veda that when it occurs by itself, it often remains doubtful who is meant by it Indra, or Soma, or the Maruts, or some other deity We shall examine a few of these passages, and first some where *vr̥ṣhan* refers to Indra

IV, 30, 10 *āpa ushāḥ ānasaḥ sarat sām piśāt āha bibhyushī, nī yāt sīm sīnāthat vr̥ṣhā*.

Ushas went away from her broken chariot, fearing lest the hero should do her violence

Here *vr̥ṣhan* is clearly meant for Indra who, as we learn from the preceding verse, was trying to conquer Ushas, as Apollo did Daphne, and it should be observed that the word itself, by which Indra is here designated, is particularly appropriate to the circumstances

I, 103, 6 *bhūri-karmanē vr̥ṣhabhāya vr̥ṣhne satya-sush māya sunavāma sōmam, yaḥ ā dr̥itya paṇpanthī iva sūrah ayagvanaḥ vi bhāgan ēti vedaḥ*

Let us pour out the Soma for the strong bull, the performer of many exploits, whose strength is true, the hero who watching like a footpad comes to us dividing the wealth of the infidel

Here it is clear again from the context that Indra only can be meant

But in other passages this is more doubtful

III, 61, 7 *ritasya budhnē ushasām ishanyān vr̥ṣhā mahī (īti) rōdasī (īti) ā vivesa*

The hero in the depth of the heaven yearning for the dawns has entered the great sky and the earth.

The hero who yearns for the dawns is generally Indra here however, considering that Agni is mentioned in the preceding verse it is more likely that this god, as the light of the morning may have been meant by the poet. That Agni too may be called *vrīshan* without any other epithet to show that he is meant rather than any other god is clear from such passages as

VI 3 7 *vrīshā rukshaḥ śhādhiṣhu nūnot*

He the wild hero shouted among the plants

In VII, 60 9, *vrīshanau*, the dual is meant for Mitra and Varuna in the next verse *vrīshanah* the plural must mean the same gods and their companions

That Soma is called simply *vrīshan* not only in the ninth *Māṇḍala*, but elsewhere too we see from such passages as

III, 43, 7 *īndra pība vrīsha dhūtasya vrīshnaḥ* (ā yām te syenaḥ usate gabhāra), yāsya mādē kyavāyasi prā krishṭīḥ yāsya mādē apa gotrā vavārtha

Indra drink of the male (the strong Soma) bruised by the males (the heavy stones) inspirited by whom thou makest the people fall down inspirited by whom thou hast opened the stables

Here Sayana too sees rightly that 'the male bruised by the males' is the Soma plant, which in order to yield the intoxicating juice, has to be bruised by stones which stones are again likened to two males. But unless the words enclosed in brackets had stood in the text, words which clearly point to Soma. I doubt whether Sāyana would have so readily admitted the definite meaning of *vrīshan* as Soma.

I 109 3 *mā kṛedma rasmiṇi iti nādhāmānāḥ pitrīnām saktīḥ anu-yakkhamānāḥ indrāgni bhyām kām vrīshanah madanti tā hi ādri (iti) dhushānāyāḥ upā sthe*

We pray, let us not break the cords (which, by means of the sacrifices offered by each generation of our forefathers, unite us with the gods), we strive after the powers of our fathers. The Somas rejoice for Indra and Agni, for the two stones are in the lap of the vessel.

First, as to the construction the fact that participles are thus used as finite verbs, and particularly when the subject changes in the next sentence, is proved by other

such as II, 11 4 The sense is that the new generation does not break the sacrificial succession, but offers Soma like their fathers The Soma plants are ready and when pressed by two stones their juice flows into the Soma-vessel There may be a double entendre in *dhishānāyāḥ* upa sthe which Sanskrit scholars will easily perceive.

When *vrīṣhan* is thus used by itself we must be chiefly guided by the adjectives or other indications before we determine on the most plausible translation Thus we read

I 55, 4 *sáḥ* it vāne namasyu bhūḥ vakasyate *kāru* ganeshu pra bruvānaḥ indriyām *vrīṣhā* *kā́nduḥ* bhavati haryataḥ *vrīṣhā* kshémēna dhenām maghá vá yát invati

In the first verse the subject may be Indra or Soma He alone is praised by worshippers in the forest (or in the wooden vessel) he who shows forth among men his fair power But who is meant to be the subject of the next verse? Even Sāyana is doubtful He translates first

The bounteous excites the man who wishes to sacrifice when the sacrificer the rich by the protection of Indra stirs up his voice' But he allows an optional translation for the last sentences when the powerful male, Indra, by his enduring mind reaches the praise offered by the sacrificer

According to these suggestions, WILSON translated He (Indra) is the granter of their wishes (to those who solicit him) he is the encourager of those who desire to worship (him) when the wealthy offerer of oblations enjoying his protection, recites his praise

BENFEY The bull becomes friendly the bull becomes desirable when the sacrificer kindly advances praise

LANGLOIS When the noble Maghavan receives the homage of our hymns, his heart is flattered, and he responds to the wishes of his servant by his gifts

As far as I know, the adjective *kā́ndu* does not occur again, and can therefore give us no hint But haryata, which is applied to *vrīṣhan* in our verse, is the standing epithet of Soma It means delicious and occurs very frequently in the ninth *Māṇḍala*. It is likewise applied to Agni, Pūshan the Haris, the thunderbolt, but wherever

it occurs our first thought is of Soma. Thus, without quoting from the Soma-Mandala, we read X 96 1, haryatam madam, the delicious draught 1 e Soma

X, 96 9 pitvā madasya haryatāsyā āndhasaḥ, mean having drunk of the draught of the delicious Soma

VIII 72 18 padām haryatasya ni dhānyām, means the place where the delicious Soma resides

III, 44 1 haryataḥ sōmaḥ.

Delicious Soma.

II 21, 1 bhara indrāya somam yagatāya haryatām

Bring delicious Soma for the holy Indra

I 130 2 mādāya haryatāya te tuviḥ tamāya dhāyase

That thou mayest drink the delicious and most powerful draught, 1 e the Soma

If then we know that vrīshan by itself is used in the sense of Soma, haryatā vrīshan can hardly be anything else. Vaśasyate also is peculiar to Soma in the sense of murmuring or as it were talking and never occurs as a *pas* ive. I therefore should prefer to assign the whole verse to Soma and translate. He indeed when in the wooden vessel, talks with his worshippers, proclaiming his fair power among men, the strong Soma is pleasing the strong Soma is delicious when the sacrificer safely brings the cow 1 e the milk to be mixed with the Soma

That Indra was thirsting for Soma had been said in the second verse, and he is again called the Soma drinker in the seventh verse. A verse dedicated to Soma therefore seems to come in quite naturally, though the Anukramanā does not sanction it

That the Maruts are called vrīshan, without further explanations, will appear from the following passages

I, 85, 12 rayīm naḥ dhatta vrīshanāḥ su vīram

Give us wealth ye heroes, consisting of good offspring

VIII, 96, 14 śhyāmi vaḥ vrīshanāḥ yúdhya āgāu

I wish for you, heroes (Maruts) fight in the race!

In all the passages which we have hitherto examined vrīshan was always applied to living beings, whether animals, men, or gods. But as, in Greek. ἀσχυρ means at last simply strong, and is applied for instance, to the

crash of the sea *κτυπος ἄρσεν πόντου* so in the Veda *vrīshan* is applied to the roaring of the storms and similar objects.

V, 87 5 *svanaḥ vrīshā*

Your powerful sound (O Maiuts)

X 47, 1 *gagribhmá te dákshinam indra hastam vasu yavaḥ vasu pate vasūnam vidmá hí tvā gó patim sūra gónām asmabhyam kētrám vrīshanam rayim dāḥ*

We have taken thy right hand O Indra wishing for treasures treasurer of treasures for we know thee O hero, to be the lord of cattle give us bright and strong wealth

Should *kētra* here refer to treasures, and *vrīshan* to cattle?

X 89 9 *nī amitreshu vadham indra tumram vrīshan vrīshānam arushām sūhi*

Whet, O hero, the heavy strong red weapon against the enemies

The long *ā* in *vrīshānam* is certainly startling but it occurs once more IX 34 3 where there can be no doubt that it is the accusative of *vrīshan* Professor Roth takes *vrīshan* here in the sense of bull (s v *tumra*) but he does not translate the whole passage

III 29 9 *krinóta dhūmām vrīshanam sakhāyaḥ*

Make a mighty smoke O friends!

Strength itself is called *vrīshan*, if I am right in translating the phrase *vrīshanam sushmam* by manly strength It occurs

IV 24 7 *tásmīn dadhat vrīshanam sushmam indraḥ*

Indra may give to him manly strength

VI 19 8 *ā naḥ bhara vrīshanam sushmam indra*

Bring to us, O Indra manly strength

VII, 24 4 *asmé (its) dádhat vrīshanam sushmam indra*

Giving to us, O Indra, manly strength

See also VI, 19, 9, *sushmaḥ vrīshabhāḥ* used in the same sense

VII *Vrīshan* general and empty term of praise

This constant play on the word *vrīshan*, which we have observed in the passages hitherto examined, and which give by no means a full idea of the real frequency of its



occurrence in the Veda, has evidently had its influence on the Vedic *Rishis* who occasionally seem to delight in the most silly and unmeaning repetitions of this word and its compounds and derivatives. Here no language can supply any adequate translation, for though we may translate words which express thoughts it is useless to attempt to render mere idle play with words. I shall give a few instances

I, 177 3 *ā tishā rātham vrishanam vrisha te sutaś sōmaś pāri siktā mādhnī vuktvā vrisha bhyām vrishabha kshitnām hāri bhyām yahī pra vatā upa madrik*

Mount the strong car the strong Soma is poured out for thee, sweets are sprinkled round come down towards us thou bull of men, with the strong bays, having yoked them

But this is nothing yet compared to other passages when the poet cannot get enough of *vrishan* and *vrishabhā*

II 16 6 *vrishā te vāgrah utā te vrishā rāthah vrishana hāri (iti) vrishabhāni āyudhā vrishnah mādasya vrishabha tvam ishe indra sōmasya vrishabhāsya tripnuhi*

Thy thunderbolt is strong, and thy car is strong strong are the bays the weapons are powerful, thou, bull, art lord of the strong draught Indra rejoice in the powerful Soma!

V, 36 5 *vrishā tvā vrishanam vardhatu dyauś vrishā vrisha bhyām vahase hāri bhyām sāk nah vrishā vrisharathah su-sipra vrisha-krato (iti) vrishā vagrū bhare dhāh*

May the strong sky increase thee, the strong a strong one thou art carried by two strong bays, do thou who art strong with a strong car O thou of strong might strong holder of the thunderbolt, keep us in battle!

V 40, 2-3 *vrishā grāvā vrishā mādah vrishā sōmah ayam sutaś, vrishan indra vrisha bhih vitrahan tama vrishā tvā vrishanam huve*

The stone is strong the draught is strong, this Soma that has been poured out is strong O thou strong Indra who killest *Vritra* with the strong ones (the Maruts), I the strong call thee, the strong

VIII, 13, 31-33 *vrishā ayām indra te rāthah uto (iti) te*

*vrīṣhanâ harī (īti) vrīṣhâ tvām sata krato (īti) vrīṣhâ hāvaḥ  
vrīṣhâ grāvâ vrīṣhâ madaḥ vrīṣhâ somaḥ ayam sutāḥ vrīṣhâ  
yagnāḥ yām invasi vrīṣhâ hāvaḥ vrīṣha tva vrīṣhanam  
huve vagrin kṛtrabhiḥ ūti bhiḥ vavantha hī prati stutim  
vrīṣhâ hāvaḥ*

This thy car is strong, O Indra and thy bays are strong thou art strong O omnipotent, our call is strong The stone is strong the draught is strong the Soma is strong which is here poured out the sacrifice which thou orderest is strong our call is strong I the strong call thee the strong thou holder of the thunderbolt, with manifold blessings for thou hast desired our praise, our call is strong

There are other passages of the same kind but they are too tedious to be here repeated The commentator through out, gives to each *vrīṣhan* its full meaning either of showering down or bounteous, or male or bull but a word which can thus be used at random has clearly lost its definite power, and cannot call forth any definite ideas in the mind of the listener It cannot be denied that here and there the original meaning of *vrīṣhan* would be appropriate even where the poet is only pouring out a stream of majestic sound but we are not called upon to impart sense to what are *verba et praeterquam nihil* When we read I 122, 3, *vātaḥ apām vrīṣhan vān*, we are justified, no doubt in translating, the wind who pours forth water and X, 93, 5 *apām vrīṣhan vasū (īti) sūryāmāsā*, means Sun and Moon, givers of water But even in some passages where *vrīṣhan* is followed by the word *vrīṣh* it is curious to observe that *vrīṣh* is not necessarily used in the sense of rain ing or pouring forth, but rather in the sense of drinking

VI, 68, 11 *īndrāvarunâ madhumat tamasya vrīṣhnaḥ sô masya vrīṣhanâ\* â vrīṣhethâm*

\* The dual *vrīṣhanau* occurs only when the next word begins with a vowel. Before an initial *a â i* the *au* is always changed into *āv* in the *Samhitâ* (I 108, 7-12 116 21, 117 19 153 2 157 5 158 1, 180 7 VII 61 5) Before *u* the preceding *au* becomes *â* in the *Samhitâ*, but the *Pada* gives *au* in order to show that no *Sandhi* can take place between the two vowels (VII 60 9

Indra and Varuṇa, you strong ones, may you drink the sweetest strong Soma

That a-*vr̥sh* means to drink or to eat was known to Sāyana and to the author of the Satapatha brāhmaṇa, who paraphrases ā *vr̥shâyadhvam* by *asṛita*, eat

The same phrase occurs I 108, 3

I, 104 9 *uru-vyākāḥ gathāre ā vr̥shasva*

Thou of vast extent, drink (the Soma) in thy stomach

The same phrase occurs X, 96, 13

VIII 61, 3 ā *vr̥shasva*—*sutāsya indra āndhasaḥ*

Drink, Indra, of the Soma that is poured out

In conclusion, a few passages may be pointed out in which *vr̥shan* seems to be the proper name of a pious worshipper

I 36 10 *yām tvā devāsaḥ mánave dadhuḥ ihá yágṛsh tham havya váhana yām káṁvaḥ médhya atithiḥ dhana spr̥itam yām vr̥shá yām upa stutáḥ*

Thee O Agni, whom the gods placed here for man, the most worthy of worship, O carrier of oblations thee whom *Káṁva*, thee whom *Medhyátithi* placed, as the giver of wealth thee whom *Vr̥shan* placed and *Upastuta*

Here the commentator takes *Vr̥shan* as Indra, but this would break the symmetry of the sentence That *Upastutáḥ* is here to be taken as a proper name, as *Upastuta*, the son of *Vr̥sháḥhavya* is clear from verse 17

*agníḥ pra ávat mitrā utá médhya atithim agníḥ sātā upastutam*

Agni protected also the two friends, *Medhyátithi* and *Upastuta* in battle.

The fact is that whenever *upastutá* has the accent on the last syllable, it is intended as a proper name, while if used as a participle, in the sense of praised it has the accent on the first.

X, 66 7) Before consonants the dual always ends in *ā*, both in the *Samhitā* and *Pada*. But there are a few passages where the final *ā* occurs before initial vowels, and where the two vowels are allowed to form one syllable In four passages this happens before an initial *ā* (I, 108, 3, VI, 68 11, I, 177 1 II, 16 5) Once, and once only it happens before *u*, in VIII 22. 12

VIII, 5 25 yatha *kī*t kanvam āvatam priya-medham  
upa stutam

As you have protected Kanva Priyamedha, Upastutā  
Cf I 112, 15

VIII 103, 8 pra mamhishthāya gāyata—ūpa stutāsah  
agnaye (accent of the vocative)

Sing, O Upastutās, to the worthiest, to Agni !

X 115, 9 itī tvā agne vrīshā hāvyaśya putrāḥ upa  
stutāsah rīshayaḥ avoḥan

By these names O Agni did the sons of Vrīshāhavya  
the Upastutās, the Rīshis, speak to you

Vrīshan occurs once more as a proper name in VI, 16,  
14 and 15

tam ūm (īti) tvā dadhyān rīshīḥ putraḥ īdhe ātharvanaḥ,  
vrītra hanam puram daram

tām ūm (īti) tvā pāthyāḥ vrīshā sam īdhe dasyuhan  
tamam, dhanam gayām rāne-rane

Thee, O Agni did Dadhyāḥ kindle the Rīshī the son of  
Atharvan thee the killer of Vrītra, the destroyer of towns

Thee O Agni did Vrīshan Pāthya kindle thee the best  
killer of enemies the conqueror of wealth in every battle

Here the context can leave no doubt that Dadhyāḥ and  
Vrīshan were both intended as proper names Yet as  
early as the composition of the Satapatha brāhmaṇa, this  
was entirely misunderstood Dadhyāḥ the son of Atharvan,  
is explained as speech, Vrīshan Pāthya as mind (Sat. Br  
VI 3 3, 4) On this Mahīdhara, in his remarks on Vāg  
Samh XI, 34, improves still further For though he allows  
his personality to Dadhyāḥ the son of Atharvan he says  
that Pāthya comes from pathin, path and means he who  
moves on the right path or it comes from pāthas, which  
means sky and is here used in the sense of the sky of the  
heart He then takes vrīshan as mind and translates the  
mind of the heart Such is a small chapter in the history  
of the rise and fall of the Indian mind !

## MANDALA I, HYMN 86

## ASHTAKA I ADHYĀYA 6 VARGA 11-12

## TO THE MARUTS (THE STORM GODS)

1 O Maruts, that man in whose dwelling you drink (the Soma), ye mighty (sons) of heaven, he indeed has the best guardians<sup>1</sup>

2 You who are propitiated<sup>1</sup> either by sacrifices or from the prayers of the sage hear the call, O Maruts!

3 Aye the powerful man to whom you have granted a sage he will live in a stable rich in cattle<sup>1</sup>

4 On the altar of this strong man (here)<sup>1</sup> Soma is poured out in daily sacrifices praise and joy are sung

5 To him let the mighty<sup>1</sup> Maruts listen to him who surpasses all men, as the flowing rain-clouds<sup>2</sup> pass over the sun

6 For we, O Maruts, have sacrificed at many harvests through the mercies<sup>1</sup> of the swift gods (the storm-gods)

7 May that mortal be blessed O chasing Maruts, whose offerings you carry off<sup>1</sup>

8 You take notice either of the sweat of him who praises you, ye men of true strength or of the desire of the suppliant<sup>1</sup>

9 O ye of true strength, make this manifest with might<sup>1</sup> strike the fiend<sup>1</sup> with your lightning!

10 Hide the hideous darkness, destroy<sup>1</sup> every tusk<sup>2</sup> fiend Make the light which we long for!

## NOTES

This hymn is ascribed to Gotama

Verse 1=VS VIII, 31, AV XX, 1 2 TS IV 2 11 1

Verse 2=TS IV, 2 11 2

Verse 6=TS IV 3 13 5

Verse 8=SV II 944

## Verse 1

**Note 1** *Vimahas* occurs only once more as an epithet of the Maruts V 87 4 Being an adjective derived from *mahas*, strength it means very strong The strong ones of heaven is an expression analogous to I 64 2 *diváh rish vásáh ukshánah* I 64 4 *diváh narah* The Art. *Brāhmaṇa* VI 10 takes *gopā* guardian as *Indra*

## Verse 2

**Note 1** The construction of this verse is not clear *Yagna váhas* has two meanings in the Veda It is applied to the priest who carries or performs the sacrifice

III 8 3 and 24 1 *várkaḥ dhaḥ yagna váhase*

Grant splendour to the sacrificer!

But it is also used of the gods who carry off the sacrifice and in that case it means hardly more than worshipped or propitiated, I 15, 11 (*Arvinau*) IV 47 4 (*Indra* and *Vāyu*), VIII, 12 20 (*Indra*) In our verse it is used in the latter sense and it is properly construed with the instrumental *yagnaiḥ* The difficulty is the gen plur *matinām* instead of *matibhiḥ* The sense however seems to allow of but one construction, and we may suppose that the genitive depends on the *yagna* in *yagñavahas* 'accepting the worship of the prayers of the priest' Benfey refers *yagñaiḥ* to the preceding verse, and joins *havam* to *víprasya matinām* Durch Opfer—Opferfördrer ihr '—oder ihr hort—Maruts—den Ruf der Lieder die der Priester schuf'

The *Saṃhitā* text lengthens the last syllable of *smṛuta* as suggested by the metre

If the accent allowed *yagna* *vasa* to be taken as a genitive the translation as suggested by Ludwig might be

Either for the sake of the sacrifices of the sacrificer, or because of the prayers of the sage, O Maruts hear the call

### Verse 3

**Note 1** The genitive *yasya vâgīna* depends on *vīpra* *Anu taksh*, like *anu grah anu gnâ*, seems to convey the meaning of doing in behalf or for the benefit of a person *Gāntā* might also be translated in a hostile sense he will go into, he will conquer many a stable full of cows

### Verse 4

**Note 1.** Ludwig has pointed out that *asyā* may refer to the present sacrificer

### Verse 5

**Note 1** I have altered *ā bhūva* into *ābhūva* for I do not think that *bhūva* the second pers sing even if it were *bhūvat*, the third pers could be joined with the relative pronoun *ya* in the second pada. The phrase *vīsvā ya* *harshanī* *abhi* occurs more than once and is never preceded by the verb *bhūva* or *bhuvat* *Ābhūva*, on the contrary, is applied to the Maruts, I, 64, 6, *vidatheshu ābhūva*, and as there can be no doubt who are the deities invoked *ābhūva*, the strong ones is as appropriate an epithet as *vīmahas* in the first verse

**Note 2** *Sasrūshī* *isha* as connected with *sūia*, the sun, can only be meant for the flowing waters the rain-clouds, the givers of *ish* or vigour They are called *divyā* *isha*

VIII, 5 21 *utā na* *divyā* *isha* *utā sīndhūn varshatha*

You rain down on us the heavenly waters and the rivers

WILSON translates May the Maruts victorious over all men hear (the praises) of this (their worshipper) and may (abundant) food be obtained by him who praises them

BENFEY *Ihn der ob allen Menschen ragt, sollen horen die Labungen, und nahn, die irdend Weisen nahn*

LUDWIG *Hören sollen von ihm, der uber allen menschen ist, die erden, seine bis zur sonne gelangten kräfte In his*

notes he would prefer Von ihm sollen sie gegenwartig horen, von ihm der alle menschen ubertrifft (und die in die sonne wegegegangen), die darbringungen

Sroshantu does not occur again but we find sróshan, I 68, 5, sróshamāna, III, 8, 10, VII, 51, 1, VII, 7 6

#### Verse 6

**Note 1** The expression ávobhiḥ with the help the blessings, the mercies is generally used with reference to divine assistance (I, 117, 19, 167, 2, 185, 10, 11, IV 22, 7, 41 6, V 74, 6 VI, 47, 12, VII 20, 1, 35, 1 &c) It seems best therefore to take *karshani* as a name or epithet of the Maruts although after the invocation of the Maruts by name, this repetition is somewhat unusual I should have preferred 'with the help of our men of our active and busy companions for *karshani* is used in that sense also Only avobhiḥ would not be in its right place then. The same applies to the various reading in TS IV 3 13 5 where instead of avobhiḥ we find mahobhiḥ This too is used with reference to gods, and particularly to the Maruts see I, 165, 5, note

#### Verse 7

**Note 1** Par with ati, means to carry over (I 97 8 99 1 174, 9, III 15, 3, 20 4, IV 39, 1, V 25, 9 73, 8, VII 40 4 97, 4 VIII 26 5 67 2 &c), with apa, to remove (I, 129, 5) with niḥ to throw down Hence, if used by itself unless it means to overrun, as frequently it can only have the general sense of carrying taking, accepting or accomplishing

#### Verse 8

**Note 1** Vidá as second pers plur perf is frequent, generally with the final a' long in the Samhitā I, 156, 3, V 41 13, 55, 2

#### Verse 9

**Note 1** Observe the long penultimate in rakshaḥ instead of the usual short syllable Cf I 12 5 and see Kuhn Beitrage, vol II p 456



## Verse 10

Note 1 See note 1 to I, 39 3

Note 2 *Atrín* which stands for *attrín* is one of the many names assigned to the powers of darkness and mischief. It is derived from *atrá*, which means tooth or jaw and therefore meant originally an ogre with large teeth or jaws, a devourer. Besides *atrá* we also find in the Veda *átra*, with the accent on the first syllable and meaning what serves for eating or food.

X 79 2 *atram asmai pat bhiḥ sam bharanti*

They bring together food for him (Agni) with their feet

With the accent on the last syllable *atra* in one passage means an eater or an ogre, like *atrín*.

V 32 8 *apādam atrám—mrzdhṛá vākam*

Indra killed the footless ogre the babbler

It means tooth or jaw

I 129 8 *svayám sã nishayádhyai yâ naḥ upa íshé atraiḥ*

May she herself go to destruction who attacks us with her teeth

It is probably from *atra* in the sense of tooth (cf *ὀδόντες* = *ὀδόντες*) that *atrín* is derived meaning ogre or a devouring devil. In the later Sanskrit too the Asuras are represented as having large tusks, Mahābh V, 3572, *damshtrīno bhīmavegas ka*.

Thus we read I, 21 5 that Indra and Agni destroy the Rakshas, and the poet continues

*apragah̐ santu atrínaḥ*

May the ogres be without offspring!

IX, 86, 48 *gahí vísvān rakshásaḥ indo (ítī) atrínaḥ*

Kill O Soma all the tusky Rakshas Cf IX, 104 6 105, 6

VI 51 14 *gahí ní atrinam paṇīm*

Kill O Soma the tusky Panī

I 94, 9 *vadhaiḥ duḥ samsân āpa duḥ dhyāḥ gahí*

*dûré vā ye anti vā ké kit atrínaḥ*

Strike with thy blows O Agni the evil spoken evil minded (spirits) the ogres those who are far or who are near

See also I 36, 14 20, VI, 16 28, VII, 104, 1, 5, VIII, 12, 1, 19, 15, X, 36, 4, 118, 1

## MANDALA I, HYMN 87

## ASHTAKA I, ADHYÂYA 6 VARGA 13

## TO THE MARUTS (THE STORM GODS)

1 Endowed with exceeding vigour and power the singers the never flinching the immovable the impetuous the most beloved and most manly have decked themselves with their glittering ornaments a few only<sup>1</sup> like the heavens with the stars

2 When you have seen your way through the clefts like birds O Maruts, on whatever road it be<sup>1</sup> then the casks (clouds) on your chariots trickle everywhere, and you pour out the honey-like fatness (the rain) for him who praises you

3 At their racings the earth shakes as if broken<sup>1</sup> when on the (heavenly) paths they harness (their deer) for victory<sup>2</sup> They the sportive, the roaring with bright spears the shakers (of the clouds) have themselves glorified their greatness

4 That youthful company (of the Maruts) with their spotted horses<sup>1</sup> moves by itself hence<sup>2</sup> it exercises lordship invested with powers Thou indeed art true thou searchest out sin<sup>3</sup> thou art without blemish Therefore the manly host will help this prayer

5 We speak after the kind of our old father, our tongue goes forth at the sight<sup>1</sup> of the Soma when the singers (the Maruts) had joined Indra in deed<sup>2</sup>, then only they took their holy names —

6 These Maruts, armed with beautiful rings, obtained splendours for their glory<sup>1</sup> they obtained<sup>2</sup> rays and men to celebrate them nay armed with daggers, speeding along and fearless, they found the beloved domain of the Maruts<sup>3</sup>

## NOTES

This hymn is ascribed to Gotama No verse in SV  
VS, AV

Verse 2=TS IV, 3, 13, 7

Verse 3=TS IV, 3, 13, 7

Verse 6=TS II, 1, 11 2, IV, 2 11, 2

## Verse 1

**Note 1** *Ké kit* refers to the Maruts who are represented as gradually rising or just showing themselves, as yet only few in number like the first stars in the sky *Ké kit* some, is opposed to *sarve*, all The same expression occurs again, V 52, 12 where the Maruts are compared to a few thieves B and R and those who follow them, translate *usrāḥ iva strī bhīḥ* by 'like cows marked with stars on their fore heads' Such cows no doubt exist, but they can hardly be said to become visible by these frontal stars as the Maruts by their ornaments We must take *usrāḥ* here in the same sense as *dyāvāḥ*, II 34, 2 it is said that the Maruts were perceived *dyāvāḥ na strī bhīḥ*, like the heavens with the stars

I 166, 11 *dūre drīṣaḥ yé divyāḥ iva strī bhīḥ*.

Who are visible far away, like the heavens (or heavenly beings) by the stars

And the same is said of Agni II, 2 5 *dyauḥ nā strī-bhīḥ kī'ayat ródasī (īti) ānu* *Strībhīḥ* occurs I 68 5, IV 7 3 VI, 49, 3, 12 It always means stars, and the meaning of rays (*strahl*) rests, as yet, on etymological authority only The evening sky would no doubt, be more appropriate than *usrāḥ*, which applies chiefly to the dawn But in the Indian mind the two dawns i.e. the dawn and the gloaming, are so closely united and identified, that their names too, are frequently interchangeable

## Verse 2.

**Note 1.** I translate *yayī* not by a goer a traveller i.e. the

cloud (this is the explanation proposed by Sâyana and adopted by Professor Benfey) but by path Sâyana (TS IV 3 13, 7) renders yayim by gatim Etymologically yayi may mean either and in some passages I feel doubtful as to which is the more appropriate meaning But in parallel passages yayi is clearly replaced by yâma Thus

VIII, 7 2 yat—yâmam subhrâh âkīdhvam

When you bright Maruts have seen your way

See also VIII, 7, 4 yât yâmam yânti vâyu-bhih

When they (the Maruts) go on their path with the winds

VIII, 7 14 âdhi iva yât girinâm yâmam subhrâh âkīdhvam

When you bright Maruts, had seen your way as it were, from above the mountains

The same phrase occurs even without yâma or yayi in

V 55 7 na pārvatah na nadyāh varanta vah yatra akīdhvam marutah gākāhata it u tát

Not mountains, not rivers keep you back, where you have seen (your way), there you go

Though yayi does not occur frequently in the Rig veda the meaning of path seems throughout more applicable than that of traveller

V 87, 5 tveshah yayih

Your path O Maruts, is blazing

V, 73 7 ugrāh vām kakuhāh yayih

Fearful is your pass on high

I, 51, 11 ugrah yayim nīh apah srótasa asrigat

The fearful Indra sent the waters forth on their way streaming

X 92 5 pra—yayinā yanti sīndhavaḥ

The waters go forth on their path

Ludwig takes kōsa as buckets on the chariots of the Maruts which seems right

### Verse 3

Note 1 Cf I 37, 8 page 75 There is no authority for Sâyana's explanation of vithurā-iva the earth trembles like a widow Vithurā occurs several times in the Rig-veda, but never in the sense of widow Thus

I 168 6 yát ŷyavayatha vithurá iva sám-hutam

When you, Maruts, throw down what is compact, like brittle things

I 186, 2, VI, 25 3, 46 6 VIII 96 2, X, 77 4 (vithuryáti) The Maruts themselves are called ávithura in verse 1 Spiegel compares the Zend aivithura. As to ágma and yáma, see I, 37, 8, page 75

**Note 2** Subh is one of those words to which it is very difficult always to assign a definite special meaning. Being derived from subh, to shine the commentator has no difficulty in explaining it by splendour beauty sometimes by water. But although súbh means originally splendour and is used in that sense in many passages, yet there are others where so vague a meaning seems very inappropriate. In our verse Sáyana proposes two translations either 'When the Maruts harness the clouds, or, 'When the Maruts harness their chariots, for the bright rain water. Now the idea that the Maruts harness their chariots in order to make the clouds yield their rain, can hardly be expressed by the simple word subhé, i e for brightness' sake. As the Maruts are frequently praised for their glittering ornaments, their splendour might be intended in this passage, as it certainly is in others. Thus

I 85, 3 yát subhayante añgí-bhiḥ tanúshu subhraḥ dadhire virukmataḥ

When the Maruts adorn themselves with glittering ornaments, the brilliant ones put bright weapons on their bodies

VII 56 6 subhā sóbhishāḥ, sriyā sám mīlāḥ, ógaḥ-bhiḥ ugrāḥ

The most brilliant by their brilliancy, united with beauty, terrible by terrors

In I 64, 4, I have translated vākshaḥ-su rukmān ádhu yetire subhe by 'they fix gold (chains) on their chests for beauty. And the same meaning is applicable to I, 117, 5 subhé rukmām ná darsatām ní-khátam and other passages IV, 51, 6 VI, 63, 6

But in our verse and others which we shall examine, beauty and brilliancy would be very weak renderings for

subhé 'When they harnessed their chariots or their deer for the sake of beauty means nothing or, at least, very little I take therefore subhé in this and similar phrases in the sense of triumph or glory or victory 'When they harness their chariots for to conquer, implies brilliancy glory victory, but it conveys at the same time a tangible meaning Let us now see whether the same meaning is appropriate in other passages

I 23 11 *gayatâm iva tanyatuḥ marutâm eti dhṛishṇu-yā yāt sūbham yāthana naraḥ*

The thundering voice of the Maruts comes fiercely like that of conquerors, when you go to conquer O men'

Sâyana 'When you go to the brilliant place of sacrifice  
Wilson 'When you accept the auspicious (offering)'  
Benfey 'Wenn ihr euren Schmuck nehmt

V 57 2 *yāthana sūbham*, you go to conquer Cf V 55 1

Sâyana For the sake of water or, in a chariot

V 52, 8 *sārdhaḥ mārutam ut samsa—uta sma té subhé naraḥ prā syandrāḥ yugata tmānā*

Praise the host of the Maruts whether they, the men the quickly moving have by themselves harnessed (the chariots) for conquest

Sâyana For the sake of water Cf X 105, 3

V, 57 3 *subhé yāt ugrāḥ prīshatīḥ āyugdhvam*

When you have harnessed the deer for conquest

Sâyana 'For the sake of water'

III, 26, 4. *subhé—prīshatīḥ ayukshata*

They had harnessed the deer for victory

Sâyana They had harnessed in the water the deer together (with the fires)

V, 63, 5 *rātham yuṅgate marutaḥ subhé su-khām sūraḥ nā—gó ishṇu*

The Maruts harness the chariot meet for conquest, like a hero in battles

Sâyana 'For the sake of water'

I, 88, 2 *subhe kam yānti—asvaḥ*

The Maruts go on their horses towards conquest

Sâyana In order to brighten the worshipper, or, for the sake of water'

I 119 3 sam yat mitháñ paspridhânāsañ agmata subhé makhāñ amitāñ gāyávañ ráne

When striving with each other they came together for the sake of glory the brisk (Maruts) immeasurable (in strength) panting for victory in the fight

Sâyana For the sake of brilliant wealth'

VII 82, 5 marut bhíñ ugrañ subham anyañ iyate.

The other the fearful (Indra), goes with the Maruts to glory

Sâyana He takes brilliant decoration

I 167 6 ā asthapayanta yuvatim yuvānāñ subhé ní mīslam

The Maruts, the youths, placed the maid (lightning on their chariot) their companion for victory (subhe ní mīslam)

Sâyana For the sake of water or on the brilliant chariot' Cf I 127, 6 165, 1

VI, 62, 4 subham prīksham īsham ūrgam vahantā

The Asvins bringing glory wealth drink, and food

VIII 26, 13 subhe kákrāte you bring him to glory

Subham-yāvan is an epithet of the Maruts I 89 7

V, 61 13 Cf subhra yāvānā, VIII, 26 19 (Asvinau)

Subham-yā of the wind IV 3 6

Subham-yu, of the rays of the dawn X, 78 7

#### Verse 4.

Note 1 Sâyana 'With spotted deer for their horses See I, 37 2 note 1 page 70 as Pūshan is called agāsva, having goats for his horses, RV V, 58 2

That the Maruts have not only prīshatīs but horses for their chariots we have seen before In I, 88, 1 we have arvaparnāñ ráthebhīñ

Note 2 Ayā is a word of very rare occurrence in the Rīg veda It is the instrum sing of the feminine pronominal base ā or ī, and as a pronoun followed by a noun it is frequently to be met with V, 45 11 ayā dhiyā &c But in our verse it is irregular in form as not entering into Sandhi with śánāñ. This irregularity however which might have led us to suppose an original ayāñ, undefatigable corre-

sponding with the following *ási*, is vouched for by the Pada text in such matters a better authority than the *Samhitā* text and certainly in this case fully borne out by the *Prātisākhya* I 163 10 Unless we read *ayāh* we must take *ayā* as an adverb in the sense of thus or hence cf VI 66 4 In some passages where *ayā* seems thus to be used as an adverb it would be better to supply a noun from the preceding verse Thus in II 6 2 *ayā* refers to *samīdham* in II 6 1 In VI 17 15 a similar noun, *samīdhā* or *girā* should be supplied But there are other passages where unless we suppose that the verse was meant to illustrate a ceremonial act, such as the placing of a *samīdh* and that *ayā* pointed to it we must take it as a simple adverb like the Greek *τε* RV III 12 2 IX, 53 2, 106, 14 In X 116 9 the Pada reads *áyāh-iva* not *ayā* as given by Roth in VI, 66 4 *áyā nú*, the accent is likewise on the first

**Note 3** *Rina yāvan* is well explained by B and R as going after debt, searching out sin *Sāyana*, though he explains *rina yāvan* by removing sin derives it nevertheless correctly from *rina* and *yā*, and not from *yu* The same formation is found in *subham yāvan* &c and as there is *rina yā* besides *rina yāvan* so we find *subham yā* besides *subham-yāvan* Ludwig prefers the derivation from *yu*

### Verse 5

**Note 1** The Soma juice inspires the poet with eloquence

**Note 2** *Sāmī* occurs again in II 31, 6 III 55, 3 VIII, 45 27, X 40, 1 Grassmann has shown that it may be taken as an instrum of *samī*, meaning work, but with special reference to the toil of the battle field or the sacrifice. It is used in the former sense in

VIII 45 27 *vi anaī turvane samī*.

He (Indra) was able to overcome lit he reached to or he arrived at the overcoming or at victory by toil

But, like other words which have the general meaning of working or toiling, *sāmī* is used both in a general sense, and in the more special sense of sacrifice

X 40 1 *vāstoḥ-vastoḥ* m *dhīyā sāmī*



Your chariot, O Asvins driven along every morning by thought and deed

II 31 6 apām napāt āsu-hemā dhīyā sámī

Apām napāt (Agni) moving quickly by thought and deed

In these two passages it might be possible, with a slight alteration of the accent to read dhīyā sámī as one word Dhīyā sám would mean the sacrificer who is engaged in prayer, cf dhīyā gur V 43 15 Thus we read

VI 2 4. yāh te su dānave dhīyā mātāh sasamate

The mortal who toils for thee, the liberal god with prayer

There is no necessity however for such a change and the authority of the MSS is against it See also IX, 74, 7

In III, 55 3 sámī ákṣha dīdye pūrvyām Roth takes sámī as an acc plur neut. Lanman as an instrum Grassmann as a locative

I glance back at the former sacrifices See B R s v dī and sámī

In other passages the feminine sámī seems to mean work sacrificial work, but as far as we can see not simply sacrifice Thus the R̥bhus and others are said to have acquired immortality by their work or works, sámī or samībhih, I, 20 2 110, 4, III, 60 3 IV, 33 4 Cf IV 22 8 17 18, V 42, 10, 77 4, VI 52 1, VIII 75 14, IX 74 7, X 28 12 In VI 3 2, we read

igé yagnébhīh sasame sámībhih

I have sacrificed with sacrifices I have worked with pious works

Here the verb sam must be taken in the sense of working, or performing ceremonial worship, while in other places (III, 29 16, V, 2, 7) it may be perhaps taken in the more special sense of singing songs of praise The Greek κόμω, to work, to labour to tire (Sanskrit sāmyati) the Greek κομίζω and κομίζω to labour for or take care of a person, and possibly even the Greek κῶμος a song or a festival (not a village song), may all find their explanation in the Sanskrit root sam

The idea that the Maruts did not originally enjoy divine

honours will occur again and again cf I, 6 4, 72, 3. A similar expression is used of the *Ribhus*, I, 20 8, &c. But while originally the expression of obtaining sacred names meant no more than obtaining a sacred or divine character it was soon taken literally, and a number of names were invented for the Maruts which even in the *Vāgasan Samhitā* XVII, 80-85 amount to 49, i e  $7 \times 7$ . *Yagnīya*, properly 'worthy of sacrifice,' has the meaning of divine or sacred. The Greek *ἄγιος* has been compared with *yāgya*, *sacrificio colendus*, which is not a Vedic word.

### Verse 6

**Note 1** *Sriyāse kam* seems to be the same as the more frequent *sriyé kām*. *Sriyāse* only occurs twice more, V, 59, 3. The chief irregularity consists in the absence of *Guṇa* which is provided for by Pāṇini's *kasen* (III, 4 9). Similar in finitives, if they may so be called, are *bhriyase*, V, 29, 4, *vriḍhāse*, V 64, 5, *dhruvase*, VII, 70, 1, *tugase*, IV, 23, 7, *riṅgāse*, VIII 4, 17, *vriṅgase*, VIII, 76, 1, *rikase* VII, 61, 6. In VI 39, 5 *rikāse* may be a dat sing of the masculine to the praiser.

**Note 2** *Mimikshire* from *myaksh*, to be united with. *Rasmī*, rays after *bhānū*, splendour, may seem weak. It might be possible to assign to *rasmī* the meaning of reins, and take *rikvabhīr* in the sense of sounding or tinkling. In V, 79 8 *arṇī* is used in juxtaposition with *rasmī*.

**Note 3** The bearing of this concluding verse is not quite clear, unless we take it as a continuation of the preceding verse. It was there said that the Maruts (the *rikvānah*) obtained their holy names after having joined Indra in his work which means that they then and there became what they are. Having thus obtained their true character and a place among the gods, they may be said to have won at the same time splendour and worshippers to sing their praises and to have established themselves in what became afterwards known as their own domain, their own place among the gods who are invoked at the sacrifice. See VII 58 1.

The metre requires that we should read *dhā*

BENFEY translates Gedeihn zu spenden woll'n die schongeschmucketen mit Lichtern Strahlen mit Lobsangern regen die brullenden furchtlosen sturmischen sie sind bekannt als Glieder des geliebten Marutstamms

WILSON Combining with the solar rays they have willingly poured down (rain) for the welfare (of mankind), and, hymned by the priests, have been pleased partakers of the (sacrificial food) Addressed with praises, moving swiftly and exempt from fear they have become possessed of a station agreeable and suitable to the Maruts

LUDWIG Zu herlichkeit haben dise sich mit liechtglanz versehen, mit tausenden zugeln die schonberingten, schwertbewaffnet die kraftvollen, ohne furcht besitzen sie die freundliche Marutmacht.

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## MANDALA I, HYMN 88

## ASHTAKA I, ADHYAYA 6 VARGA 14

## TO THE MARUTS (THE STORM-GODS)

1 Come hither, Maruts on your chariots charged with lightning resounding with beautiful songs<sup>1</sup>, stored with spears and winged with horses<sup>1</sup> Fly<sup>2</sup> to us like birds with your best food<sup>2</sup>, you mighty ones<sup>1</sup>

2 They come gloriously on their red, or, it may be, on their tawny horses which hasten their chariots He who holds the axe<sup>1</sup> is brilliant like gold,— with the tire<sup>2</sup> of the chariot they have struck the earth

3 On your bodies there are daggers for beauty may they stir up our minds<sup>1</sup> as they stir up the forests For yourselves O well born Maruts the vigorous (among you) shake<sup>2</sup> the stone (for distilling Soma)

4 Days went round you and came back<sup>1</sup> O hawks back to this prayer and to this sacred rite the Gotamas making prayer with songs, pushed up the lid of the well (the cloud) for to drink

5 No such hymn<sup>1</sup> was ever known as this which Gotama sounded for you, O Maruts when he saw you on golden wheels, wild boars<sup>2</sup> rushing about with iron tusks

6 This comforting speech rushes sounding towards you like the speech of a suppliant it rushed freely from our hands as our speeches are wont to do

## NOTES

This hymn is ascribed to Gotama, the son of Rahûgana. The metre varies. Verses 1 and 6 are put down as Prastâra pañkti, i.e. as 12+12+8+8. By merely counting the syllables, and dissolving semivowels, it is just possible to get twenty-four syllables in the first line of verses 1 and 6. The old metrists must have scanned verse 1

ā vidyūnmāt bhīḥ mārūtāḥ sū ārkaiḥ  
rāthēbhiḥ yāta~rīshāmat bhīḥ āsvā-pārnaiḥ

Again verse 6 ēshā syā vāḥ mārūtāḥ ānū bhārtrī  
prātī stōbhātī vāghātāḥ nā vānī

But the general character of these lines shows that they were intended for hendecasyllabics each ending in a bacchius, though even then they are not free from irregularities. The first verse would scan

ā vidyūnmāt bhīḥ mārūtāḥ sū ārkaiḥ  
rāthēbhiḥ yāta~rīshāmat-(bhīḥ) āsvā-pārnaiḥ

And verse 6 ēshā syā vāḥ mārūtāḥ ānū bhārtrī  
prātī stōbhātī vāghātāḥ nā vānī

Our only difficulty would be the termination bhīḥ of rīshāmat-bhīḥ. I cannot adopt Professor Kuhn's suggestion to drop the Visarga of bhīḥ and change i into y (Beitrage, vol iv p 198), for this would be a license without any parallel. It is different with saḥ, originally sa, or with feminines in ī where parallel forms in i are intelligible. The simplest correction would be to read rāthēbhiḥ yāta~rīshā māntāḥ āsvā pārnaiḥ. One might urge in support of this reading that in all other passages where rīshāmat occurs, it refers to the Maruts themselves, and never to their chariots. Yet the difficulty remains, how could so simple a reading have been replaced by a more t one?

In the two Gâyatrî pâdas which follow I feel equally reluctant to alter I therefore scan

â varshish/āyā nā/ īshā vāyā/ nā pāptata sū-māyā/,  
taking the dactyl of paptata as representing a spondee, and admitting the exceptional bacchius instead of the amphimacer at the end of the line

The last line of verse 6 should be scanned

āstobhāyat vr̥thā/ āsām ānū svādhām gābhāstyo/

There are two other verses in this hymn where the metre is difficult In the last pâda of verse 5 we have seven syllables instead of eleven Again I say it would be most easy to insert one of the many tetrasyllabic epithets of the Maruts. But this would have been equally easy for the collectors of the Veda. Now the authors of the Anukramanîs distinctly state that this fifth verse is virâḍrûpâ, i e that one of its padas consists of eight syllables How they would have made eight syllables out of vi dhāvata/ varāhûn does not appear but at all events they knew that last pâda to be imperfect The rhythm does not suffer by this omission as long as we scan vi-dhāvata/ varāhûn

Lastly there is the third pâda of the second verse rukma/ na kītra/ svadhiti-van It would not be possible to get eleven syllables out of this, unless we admitted vyûha not only in svādhītivān or svādhītī-vān, but also in kītrā/. Kuhn (Beitrage vol iv, p. 192) proposes to scan rukmau na kītarā/ svadhītivān Nothing would be easier than to insert eshām after kītra/ but the question occurs again how could eshām be lost or why if by some accident it had been lost, was not so obvious a correction made by Saunaka and Kātyāyana?

No verse of this hymn occurs in SV VS AV, TS, TB

### Verse 1

Note 1 Alluding to the music of the Maruts and not to the splendour of the lightning which is mentioned before See Wolf Beitrage zur Deutschen Mythologie vol II p 137 Das Ross und den Wagen des Gottes begleitet munterer Hornerschall entweder stösst er selbst ins Horn,

oder seinen Gefolge. Oft vermehrt man auch eine lebhafte Musik der keinen auf Erden gleich kommt (Müllenhof, 582). Das wird das Pfeifen und Heulen des Sturmes sein, nur in idealisirter Art. Ibid. p. 158.

**Note 2** Varshishā, which is generally explained as the superlative of vṛddha old (Pāṇi VI 4, 157), has in most passages of the Rīgveda the more general meaning of strong or excellent. VI 47, 9 īsham ā vakshī īshām vārshishāām, III 13, 7 (vāsu) III 26, 8 (ratna) III 16, 3 (ra), IV 31, 15 VIII 46, 24 (śrāvāḥ), IV 22, 9 (nṛmā) V 67, 1 (kshatrā), VI, 45, 31 (mūrdhān). In some passages, however, it may be taken in the sense of oldest (I 37, 6, V, 7, 1) though by no means necessarily. Vārshishā is derived in reality from vṛshan in the sense of strong, excellent. See note to I 85, 12, page 144.

**Note 3** Paptata, the second person plural of the imperative of what is commonly thought without much reason, called the aorist of the causative of pat. It is curiously like the Greek πτερεσθαι but it has the meaning of flying rather than falling, see Curtius Grundzüge p. 190. Two other forms formed on the same principle occur in the Rīgveda, paptāḥ and paptan.

II, 31, 1 prā yāt vāyāḥ nā paptan.

That they may fly to us like birds.

VI 63, 6 prā vām vāyāḥ—anu paptan.

May your birds fly after you.

X, 95, 15 purūravaḥ mā mṛthāḥ mā pra paptāḥ.

Purūrayas, do not die, do not go away!

### Verse 2

**Note 1** Though svadhiti vān does not occur again, it can only mean he who holds the axe or, it may be, the sword or the thunderbolt, the latter particularly, if Indra is here intended. Svadhiti signifies axe.

III 2, 10 svā dhitim na tégase.

They adorned Agni like an axe to shone or to cut.

The svādhiti is used by the butcher, I, 162, 9, 18, 20, and by the wood cutter or carpenter, III, 8, 6, 11, X, 89, 7, &c. Roth (s. v.) takes svadhiti as meaning also a tree,

possibly the oak and he translates svadhítivân in our passage by a chariot made of the wood of the Svadhíti tree In RV IX, 96, 6 svadhítir vânánam may well mean the strong axe among woods, the axe being naturally made of the strongest wood In V, 32, 10, a deví svadhítí is mentioned possibly the lightning, the companion of Indra and the Maruts

**Note 2** The tire of the chariot of the Maruts is frequently mentioned It was considered not only as an essential part of their chariot, but likewise as useful for crushing the enemy

V 52 9 utá pavyā ráthanām ádriṁ bhundanti ógasā

They cut the mountain (cloud) with the tire of their chariots

I 166, 10 pavishu kshurāḥ ádhi

On their tires are sharp edges

In V, 31 5, tires are mentioned without horses and chariot, which were turned by Indra against the Dasyus (I 64, 11) I doubt, however, whether in India or elsewhere the tires or the wheels of chariots were ever used as weapons of attack, as detached from the chariot (see M M On Pavirava, in Beitrage zur Vergleichenden Sprachforschung vol III p 447) If we translate the figurative language of the Vedic poets into matter of fact terms, the tires of the chariots of the Maruts may be rendered by thunderbolts yet by the poets of the Veda, as by the ancient people of Germany thunder was really supposed to be the noise of the chariot of a god and it was but a continuation of the same belief that the sharp wheels of that chariot were supposed to cut and crush the clouds, (see M M, loc cit., p 444)

### Verse 3

**Note 1** That the vāsis are small weapons knives or daggers we saw before p 71 Sâyana here explains vāsi by a weapon commonly called āra or an awl In X, 101, 10 vāsis are mentioned made of stone asman máyí

The difficulty begins with the second half Medha as here written in the Pīda text, could only be a plural of



a neuter medha but such a neuter does nowhere exist in the Veda. We only find the masculine médha sacrifice which is out of the question here on account of its accent. Hence the passage III 58 2 ūrdhvāḥ bhavanti pitarā-iva médhāḥ is of no assistance, unless we alter the accent. The feminine medhā means will, thought, prayer I 18 6 II, 34 7 IV, 33 10, V, 27, 4 42 13, VII, 104, 6, VIII 6, 10, 52 9, IX, 9 9, 26 3 32, 6, 65, 16, 107, 25 X, 91, 8. The construction does not allow us to take medhā as a Vedic instrumental instead of medhāyā nor does such a form occur anywhere else in the Rīg veda. Nothing remains I believe but to have recourse to conjecture and the addition of a single Visarga in the Pada would remove all difficulty. In the next line, if tuvi dyumnāsaḥ be the subject it would signify the priests. This however is again without any warrant from the Rīg veda, where tuvi dyumnā is always used as an epithet of gods. I therefore take it as referring to the Maruts, as an adjective in the nominative, following the vocatives marutaḥ sugātāḥ. The conception that the Maruts stir up the forests is not of unfrequent occurrence in the Rīg veda cf I, 171, 3. That ūrdhvā is used of the mind, in the sense of roused, may be seen in I, 119, 2 134 1, 144, 1, VII, 64 4. The idea in the poet's mind seems to have been that the thunderbolts of the Maruts rouse up men to prayer as they stir the tops of the forest trees. Ludwig takes medha, masc., in the sense of lance, comparing it with Icelandic meidhr, but the two words cannot well be the same. Possibly vana may be meant for lances 'May they raise our minds like lances' see note to I, 171, 3.

**Note 2** On dhan in the sense of to agitate, see B and R. s. v. The shaking of the stone may be the shaking of the stone for distilling the heavenly Soma or the rain, but adri may also be meant for the thunderbolt. I now take tuvidyumna for an adjective referring to the Maruts because it is a divine rather than a human epithet. Still, the passage is doubtful.

#### Verse 4

**Note 1** The first question is, which is the subject, āhāni

or *grīdhṛāḥ*? If *grīdhṛāḥ* were the subject then we should have to translate it by the eager poets, and take *āhāni* in the sense of *visvā āhāni*. The sense then might be 'Day by day did the eager poets sing around you this prayer'. There would be several objections however to this rendering. First *grīdhṛāḥ* though metaphorically applicable to poets, never occurs again as signifying poets or priests. One passage only could be quoted in support IX 97, 57, *kavāyaḥ nā grīdhṛāḥ* (not *grīdhṛāḥ*), like greedy poets. But even here, if indeed the translation is right the adjective is explained by *kavī* and does not stand by itself. Secondly, *āhāni* by itself is never used adverbially in the sense of day after day. The only similar passage that might be quoted is III 34, 10 and that is very doubtful. To take *āhāni* as a totally different word viz as *ā+hāni*, without ceasing without wearying would be too bold in the present state of Vedic interpretation. If then we take *āhāni* as the subject *grīdhṛāḥ* would have to be taken as a vocative and intended for the Maruts. Now it is perfectly true that by itself *grīdhṛā* hawk does not occur again as a name of the Maruts, but *syenā*, hawk and particularly a strong hawk (IX 96 6) is not only a common simile applied to the Maruts, but is actually used as one of their names.

VII 56, 3 *abhī sva pūbhiḥ mithāḥ vapanta vāta-svanasaḥ syenāḥ asprīdhran*

They plucked each other with their beaks (?), the hawks rushing like the wind, strove together

*Aguḥ* might be the aorist of *gā*, to sing or of *gā* to go

I 174, 8 *sanā tñ te indra nāvyaḥ ā aguḥ*

New poets, O Indra, sang these thy old deeds.

III, 56, 2 *gāvaḥ ā aguḥ*.

The cows approached

If then the sense of the first line is 'Days went and came back to you,' the next question is whether we are to extend the construction to the next words, *imām dhīyam vārkāryām ka devīm*, or whether these words are to be joined to *kṛinvantaḥ*, like *brāhma*. The meaning of

vârkâryâ is of course unknown Sâyana's interpretation as what is to be made by means of water is merely etymological and does not help us much It is true that the object of the hymn which is addressed to the Maruts is rain, and that literally vârkâryâ might be explained as 'that the effect of which is rain. But this is far too artificial a word for Vedic poets Possibly there was some other word that had become unintelligible and which, by a slight change was turned into vârkâryâ in order to give the meaning of rain producing It might have been karkârya glorious, or the song of a poet called Vârkara or as Ludwig suggests Vrikârî The most likely supposition is that vârkâryâ was the name given to some famous hymn some pæan or song of triumph belonging to the Gotamas possibly to some verses of the very hymn before us In this case the epithet devî would be quite appropriate for it is frequently used for a sacred or sacrificial song IV, 43 1 devîm su stutîm, III 18, 3 imâm dhîyam sata-sâyâ devîm See, however the note to verse 6

The purport of the whole line would then be that many days have gone for the Maruts as well as for the famous hymn once addressed to them by Gotama, or, in other words, that the Gotamas have long been devoted to the Maruts an idea frequently recurring in the hymns of the Veda and, in our case carried on in the next verse where it is said that the present hymn is like one that Gotama composed when he saw the Maruts or spoke of them as wild boars with iron tusks The pushing up the lid of the well for to drink, means that they obtained rain from the cloud, which is here, as before represented as a covered well

See another explanation in Haug *Über die ursprüngliche Bedeutung des Wortes Brâhma* 1868 p 5

#### Verse 5

**Note 1** Yôgana commonly means a chariot  
 VI, 62 6 arenú bhîk yôganebhîk bhugantâ  
 You who possess dustless chariots.  
 VIII 72 6 âsva vat yoganam brîhât.

The great chariot with horses

It then became the name for a distance to be accomplished without unharnessing the horses just as the Latin *jugum*, a yoke then a juger of land, *quod uno jugo boum uno die exarari posset* Pliny XVIII 3 3 9

In our passage however, *yógana* means a hymn, lit a composition which is clearly its meaning in

VIII, 90 3 *brahma te indra girvanāḥ kriyānte ānatid bhuta imā gushasva hari asva yóganā indra yā te amanmahi*

Unequalled prayers are made for thee, praiseworthy Indra accept these hymns which we have devised for thee O Indra with bright horses<sup>1</sup>

Note 2 *Varāhu* has here the same meaning as *varāhá* wild boar (VIII, 77 10, X 28 4) It occurs once more, I 121 11, as applied to *Vṛtra* who is also called *varāhá*, I 61, 7, X, 99 6 In X, 67 7, *vṛśha-bhiḥ varāhaiḥ* (with the accent on the penultimate) is intended for the Maruts<sup>a</sup> Except in this passage, *varāha* has the accent on the last syllable In IX 97, 7 *varāhá* is applied to Soma

### Verse 8

This last verse is almost unintelligible to me. I give, however the various attempts that have been made to explain it

WILSON This is that praise, Maruts, which suited (to your merits) glorifies every one of you The speech of the priest has now glorified you without difficulty, with sacred verses since (you have placed) food in our hands

BENFEY Dies Lied—Maruts!—das hinter euch empor strebt es klingt zuruck gleich eines Beters Stimme Muhlos schuf solche Lieder er, entsprechend eurer Arme Kraft (Note Der zum Himmel schallende Lobgesang findet seinen Widerhall (wirklich bebt zuruck<sup>2</sup>) in dem Sturm-

<sup>a</sup> See Genthe, *Die Windgottheiten* 1861 p 14 Grimm *Deutsche Mythologie* p 689 Grimm mentions *eburðrung* (boar throng) as a name of Orion, the star that betokens storm.

geheul der Maruts, welches mit dem Geheul des Betenden verglichen wird)

LUDWIG Dieses lied o Marut euch unterstützens (auf nemend) als eines priesters braust euch entgegen nach brausen hat es gemacht ohne muhe in (die) der nähe die göttliche weise (ihrer) arme.

My own translation is to a great extent conjectural. It seems to me from verse 3 that the poet offers both a hymn of praise and a libation of Soma. Possibly *vārkaryā* in verse 4 might be taken in the sense of Soma juice and be derived from *vālkala*, which in later Sanskrit means the bark of trees. In that case verse 5 would again refer to the hymn of Gotama, and verse 6 to the libation which is to accompany it. *Anu bharti* does not occur again but it can only mean what supports or refreshes and therefore would be applicable to a libation of Soma which supports the gods. The verb *stobhati* would well express the rushing sound of the Soma, as in I, 168, 8 it expresses the rushing noise of the waters against the felloes of the chariots. The next line adds little beyond stating that this libation of Soma rushes forth freely from the hands, the *gabhastis* being specially mentioned in other passages where the crushing of the Soma-plant is described.

IX, 71 3 *ādri bhūṣ sūtāḥ pavate gabhastyoḥ*

The Soma squeezed by the stones runs from the hand

The translation would then be O Maruts, this comforting draught (of Soma) rushes towards you, like the speech of a suppliant it rushed freely from our hands, as our draughts (of Soma) are wont to do

On *svadhā*, see p 32

## MANDALA I HYMN 165

## ASHTAKA II ADHYĀYA 3 VARGA 24-26

## TO THE MARUTS AND INDRA

## The Prologue

The sacrificer speaks

1 To what splendour do the Maruts all equally<sup>1</sup> cling<sup>2</sup> they who are of the same age and dwell in the same nest? With what thoughts?—from whence are they come<sup>3</sup>? Do these heroes sing forth their (own) strength<sup>4</sup>, wishing for wealth?

2 Whose prayers have the youths accepted? Who has turned the Maruts to his own sacrifice? By what strong desire<sup>1</sup> may we arrest them, they who float through the air like hawks?

## The Dialogue

The Maruts speak

3 From whence<sup>1</sup>, O Indra, dost thou come alone thou who art mighty? O lord of men<sup>2</sup>, what has thus happened to thee? Thou greetest (us)<sup>3</sup> when thou comest together with (us) the bright (Maruts)<sup>4</sup> Tell us then, thou with thy bay horses, what thou hast against us!

Indra speaks

4 The sacred songs are mine (mine are) the prayers<sup>1</sup>, sweet<sup>2</sup> are the libations<sup>1</sup> My strength rises<sup>3</sup>, my thunderbolt is hurled forth They call or me, the hymns yearn for me Here are my horses, they carry me hither

The Maruts speak

5 From thence, in company with our strong

friends<sup>1</sup>, having adorned our bodies we now harness our fallow deer<sup>2</sup> with all our might<sup>3</sup>,—for, Indra according to custom, thou hast come to be with us

Indra speaks

6 Where O Maruts, was that custom with you when you left me alone in the killing of Ahī? I indeed am terrible, powerful, strong—I escaped from the blows of every enemy<sup>1</sup>

The Maruts speak

7 Thou hast achieved much with us as companions<sup>1</sup> With equal valour, O hero! let us achieve then many things, O thou most powerful, O Indra! whatever we, O Maruts wish with our mind<sup>2</sup>

Indra speaks

8 I slew Vṛtra O Maruts, with (Indra's) might, having grown powerful through my own vigour, I, who hold the thunderbolt in my arms, have made these all-brilliant waters to flow freely for man<sup>1</sup>

The Maruts speak

9 Nothing, O mighty lord, is strong<sup>1</sup> before thee no one is known among the gods<sup>2</sup> like unto thee No one who is now born<sup>3</sup> comes near, no one who has been born Do what thou wilt do<sup>4</sup>, thou who art grown so strong

Indra speaks

10 Almighty strength be mine alone, whatever I may do, daring in my heart<sup>1</sup>, for I indeed, O Maruts am known as terrible of all that I threw down, I, Indra, am the lord

Indra speaks

11 O Maruts now your praise has pleased me, the glorious hymn which you have made for me, ye

men!—for me for Indra for the joyful hero, as friends for a friend, for your own sake and by your own efforts<sup>1</sup>

Indra speaks

12 Truly there they are, shining towards me, bringing blameless glory, bringing food O Maruts, wherever I have looked for you, you have appeared to me in bright splendour appear to me also now!

### The Epilogue

The sacrificer speaks

13 Who has magnified you here O Maruts? Come hither O friends towards your friends Ye brilliant Maruts welcoming<sup>1</sup> these prayers be mindful<sup>2</sup> of these my rites

14 The wisdom of Mânya has brought us hither that he should help as the poet helps the performer of a sacrifice<sup>1</sup> turn hither quickly<sup>2</sup>! Maruts, on to the sage! the singer has recited these prayers for you

15 May this your praise, O Maruts, this song of Mândârya, the son of Mâna<sup>1</sup> the poet, bring offspring<sup>2</sup> for ourselves with food May we have an invigorating autumn, with quickening rain<sup>3</sup>



## NOTES

A critical examination of Professor von Roth's remarks on this hymn together with some supplementary notes of my own will be found in the Preface to this volume

According to the *Anukramanikā* this hymn is a dialogue between Agastya, the Maruts, and Indra. A careful consideration of the hymn would probably have led us to a similar conclusion but I doubt whether it would have led us to adopt the same distribution of the verses among the poet the Maruts and Indra, as that adopted by the author of the *Anukramanikā*. He assigns the first two verses to Indra the third fifth seventh and ninth to the Maruts the fourth, sixth eighth, tenth eleventh and twelfth to Indra and the three concluding verses to Agastya. I think that the two verses in the beginning, as well as the three concluding verses belong certainly to Agastya or to whoever else the real performer of the sacrifice may have been. The two verses in the beginning cannot be ascribed to Indra who to judge from his language would never say 'By what strong desire may we arrest the Maruts?' It might seem in fact, as if the three following verses too should be ascribed to the sacrificer so that the dialogue between Indra and the Maruts would begin only with the sixth verse. The third verse might well be addressed to Indra by the sacrificer and in the fourth verse we might see a description of all that he had done for Indra. What is against this view however is the phrase *prábhṛtaḥ me adriḥ*. If used by the sacrificer, it might seem to mean my stone, i.e. the stone used for squeezing the Soma has been brought forth. But though Professor Roth assigns this meaning to *prábhṛta* in our passage, I doubt whether, in connection with *adri*, or with *vágra*, *prabhrta* can mean anything but hurled. Thus we read

I 61, 12 *asmaḥ it ūm (iti) pra bhara—vrtrāya vágram*

Hurl thou, Indra, the thunderbolt against this *Vṛtra*

V 32 7 *yát ūm vágrasya prá bhṛtau dadābha*

When Indra conquered him in the hurling of the thunderbolt.

I therefore suppose the dialogue to begin with verse 3 and I find that Langlois though it may be from different reasons arrived at the same conclusion

There can be little doubt that the other verses to verse 12, are rightly apportioned between Indra and the Maruts. Verse 12 might perhaps be attributed again to the worshipper of the Maruts but as there is no absolute necessity for assigning it to him it is better to follow the tradition and to take it as the last verse of Indra's speech. It would seem in fact as if these ten verses from 3 to 12 formed an independent poem which was intended to show the divine power of the Maruts. That their divine power was sometimes denied and that Indra's occasional contempt of them was well known to the Vedic poets will become evident from other hymns. This dialogue seems therefore to have been distinctly intended to show that in spite of occasional misunderstandings between the Maruts and the all powerful Indra, Indra himself had fully recognised their power and accepted their friendship. If we suppose that this dialogue was repeated at sacrifices in honour of the Maruts, or that possibly it was acted by two parties one representing Indra the other the Maruts and their followers then the two verses in the beginning and the three at the end ought to be placed in the mouth of the actual sacrificer whoever he was. He begins by asking Who has attracted the Maruts to his sacrifice and by what act of praise and worship can they be delighted? Then follows the dialogue in honour of the Maruts and after it the sacrificer asks again, Who has magnified the Maruts i.e. have not we magnified them and he implores them to grant him their friendship in recognition of his acts of worship. If then we suppose that the dialogue was the work of Māndārya Mānya, the fourteenth verse too would lose something of its obscurity. Coming from the mouth of the actual sacrificer it would mean the wisdom, or the poetical power of Mānya has brought us to this has induced us to do this, i.e. to perform this dialogue of Mānya, so that he, Mānya, should assist as a poet assists the priest at a sacrifice. Of course all this is and can only be guess-work

We do not know the age of Mānya nor that of Agastya. We do not know whether they were contemporaries or not. But supposing that Mānya was present at the sacrifice vipra might be meant for Mānya and in the last words, too, 'the singer has recited these prayers for you, the singer (*gantā*) might again be Mānya, the powerful poet whose services the sacrificer had engaged and whose famous dialogue between Indra and the Maruts was considered a safe means of winning their favour. It would be in keeping with all this, if in the last verse the sacrificer once more informed the Maruts that this hymn of praise was the work of the famous poet Māndārya the son of Māna, and if he then concluded with the usual prayer for safety, food, and progeny.

No verse of this hymn occurs in the Sāma veda. verse 3 = VS XXXIII 27, verse 4 = VS XXXIII, 78. verse 6 = TB II, 8, 3, 5, verse 8 = TB II 8 3 6, verse 9 = VS XXXIII, 79.

#### Verse 1.

**Note 1.** As *saṁānī* occurs in the Veda as the feminine of *saṁāna* (cf IV 51, 9, X 191 3, 4), *saṁānyā* might no doubt be taken as an instrumental belonging to *subhā*. We should then have to translate 'With what equal splendour are the Maruts endowed?' Sayana adopts the same explanation while Wilson who seems to have read *saṁānyā* translates 'of one dignity'. Professor Roth, s.v. *myaksh*, would seem to take *saṁānyā* as some kind of substantive and he refers to another passage I 167, 4 *sādhāraṇyā iva marutaḥ mimikshuḥ*, without, however, detailing his interpretation of these passages.

It cannot be said that Sayana's explanation is objectionable, yet there is something awkward in qualifying by an adjective, however indefinite, what forms the subject of an interrogative sentence, and it would be possible to avoid this, by taking *saṁānyā* as an adverb. It is clearly used as an adverb in III, 54, 7, VIII, 83, 8.

**Note 2.** *Mimikshuḥ* is the perfect of *myaksh*, in the sense of to be firmly joined with something. It has therefore a more definite meaning than the Latin *miscere* and the Greek *μύζω*, which come from the same source, i.e.

from a root *mik* or *mig* in Sanskrit also *mis* in *mis ra*, (see Curtius, Grundzuge p 300) There may be indeed one or two passages in the Veda where *myaksh* seems to have the simple meaning of mixing but it will be seen that they constitute a small minority compared with those where *myaksh* has the meaning of holding to sticking to, I mean

X, 104, 2 *mimikshuḥ yām adrayaḥ indra tubhyam*

The Soma which the stones have mixed for thee

This form cannot be derived from *mimiksh*, but is the 3rd pers plur perf Parasm of *myaksh* It may, however be translated This Soma which the stones have grasped or squeezed for thee, as may be seen from passages quoted hereafter in which *myaksh* is construed with an accusative

II 3, 11 *ghṛtām mimikshe*

The butter has been mixed

This form cannot be derived from *mimiksh* but is the 3rd pers sing perf *Ātm* of *myaksh* If the meaning of mixing should be considered inadmissible, we might in this verse also translate, The butter has become fixed solid, or coagulated

Leaving out of consideration for the present the forms which are derived from *mimiksh* we find the following passages in which *myaksh* occurs Its original meaning must have been to be mixed with to be joined to and in many passages that original sense is still to be recognised only with the additional idea of being firmly joined, of sticking to or in an active sense, laying hold of, grasping firmly

### 1 Without any case

I, 169 3 *āmyak sā te indra rishthā asmé (fī)*

This thy spear, O Indra, sat firm for us

This would mean that Indra held his weapon well as a soldier ought to hold his spear *Āmyak* is the 3rd pers sing of a second aor Parasm, *āmyaksham*, *amyak*(sh + t) (*Sāy prāpnoti*) Cf VIII 61, 18

### 2 With locative

X 44 2 *mimyaksha vāgraḥ nr̥i-pate gabhastau.*

In thy fist, O king the thunderbolt rests firmly

I, 167 3 mīmyāksha yēshu su dhītā—*vrishāt*

To whom clings the well-grasped spear

VI, 50 5 mīmyāksha yēshu rodasī nu devī

To whom the goddess Rodasī clings (Sāy *svngalāhate*)

VI 11, 5 āmyakshī sādma sādane prithivyāḥ

The seat was firmly set on the seat of the earth (Sāy *gamyate, parigrīhyate*) It is the 3rd pers sing aor pass

VI, 29 2 ā yasmin haste nāryāḥ mīmikshuḥ ā rathe  
hiraṇyāye rathe sthāḥ ā rasmayāḥ gābhastyoḥ sthūrāyoḥ  
ā adhvan asvāsaḥ vrīṣhanāḥ yugānāḥ

To whose hand men cling in whose golden chariot the  
drivers stand firm in whose strong fists the reins are well  
held on whose path the harnessed stallions no'd together  
(Sāy *āsikyante āpūryante*, or *āsīṅkanti*, *pūrayanti*)

X, 96, 3 indre nī rupāḥ hānuā mīmikshire

Bright colours stuck or clung or settled on Indra (Sāy  
*nishiktāni babhūvuḥ*, *miheḥ sanantāt karmāṇi rūpam*)

### 3 With instrumental

I 165 1 kaya subhā marutaḥ sam mīmikshuḥ

To what splendour do the Maruts cling, or what  
splendour clings to them?

V, 58, 5 svāyā matyā marutaḥ sām mīmikshuḥ (See  
also I, 165 1)

The Maruts cling to their own thought ~ ~ ~ (Sāy  
*vrishṭyā samyak sīṅkanti*)

I 167 4 yavyā sādharanyā iva marutaḥ mīmikshuḥ

The Maruts cling to the young maid as if she belonged  
to all See I, 173 12, VIII 98, 8 or VI 27 6

I, 87 6 bhānu bhūḥ sam mīmikshire

The Maruts were joined with splendour (Sāy *medhum  
īkṣhanti*.)

### 4 With accusative

VIII 61 18 nī yā vāgram mīmikshatuḥ

Thy two arms which have firmly grasped the thunderbolt  
(Sāy *parigrīhṇataḥ*)

Here I should also prefer to place VII, 20 4, if we might  
read *mīmikshe* or *mīmyāksha*, for it is impossible to take  
*mīmikshan* for anything but a participle of the desiderative  
of *mīh*, which does not yield an appropriate meaning

ni vagram indraḥ mimikshan

Grasping firmly the thunderbolt (Sây satrushu prâ payan)

VI 29 3 sriyé te pādâ duvaḥ ā mimikshuḥ

Thy servants embrace thy feet for their happiness (Sây āsinaḥanti samarpayanti)

Like other verbs which mean to join myaksh, if accompanied by prepositions expressive of separation, means to separate (Cf vi yukta se junctus)

II 28 6 āpo (iti) su myaksha varuṇa bhīyasam māt

Remove well from me, O Varuṇa, terror (Sây apagamaya)

Quite distinct from this is the desiderative or inchoative verb mimiksh, from mih, in the sense of to sprinkle, or to shower chiefly used with reference to the gods who are asked to sprinkle the sacrifice with rain. Thus we read

I, 142 3 mādhvâ yagnam mimikshati

(Narâsamsa) sprinkles the sacrifice with rain

IX 107 6 mādhvâ yagnam mimiksha naḥ

Sprinkle (O Soma) our sacrifice with rain

I 34 3 triḥ adyâ yagnâm mādhunâ mimikshatam

O Asvins sprinkle the sacrifice with rain thrice to-day!

I, 47 4 mādhvâ yagnâm mimikshatam

O Asvins, sprinkle the sacrifice with rain!

#### 5 Without mādhu

I 22, 13 mahī dyauḥ prithivī ka naḥ imam yagnam mimikshatām

May the great heaven and earth sprinkle this our sacrifice

#### 6 With mādhu in the accusative

VI 70, 5 mādhu naḥ dyāvâprithivī (iti) mimikshatām

May heaven and earth shower down rain for us

Very frequently the Asvins are asked to sprinkle the sacrifice with their whip. This whip seems originally like the whip of the Maruts to have been intended for the cracking noise of the storm, preceding the rain. Then as whips had possibly some similarity to the instruments used for sprinkling butter on the sacrificial viands, the Asvins are

sprinkle the sacrifice with their whip 1 e to give

4 mādhu matyā naḥ kāsāyā mimikshatam

ns, sprinkle us with your rain giving whip

tāyā yagnam mimikshatam

ns sprinkle the sacrifice with it (your whip)

astly we find such phrases as

6 sám naḥ rāyā—mimikshvá

e us with wealth 1 e shower wealth down upon

e mih is really treated as a Hu verb in the

ada though others take it for mimikshasva

adjective, mimikshú is applied to Indra (III 50, 3),

kshá to Soma (VI, 34 4)

I do not see how étāsāḥ can here be taken in

but that suggested by the Pada ā itāsāḥ come

fessor Roth thinks it not impossible that it may

for étāḥ, the fallow deer, the usual team of the

These Etas are mentioned in verse 5, but there

gives quite correctly étān, not ā-itān and Sāyana

t accordingly by gantūn

The idea that the Maruts proclaim their own

ccurred before, I, 87, 3 It is a perfectly natural

for the louder the voice of the wind, the greater

h and vice versa

## Verse 2

Mánas here, as elsewhere, is used in the sense of

receding speech desire, or devotion not yet ex-

prayer See Taitt Samh V, 1, 3, 3 yat purusho

gakkhati tad vāḥ vadati what a man grasps in

at he expresses by speech Professor Roth sug-

endation which is ingenious, but not necessary,

masā with great adoration, an expression which

not in VI, 52, 17, at least in VII, 12, 1 We

for the phrase mahā manasā in

ā yāhi svasat usatā yayātha indra mahā manasā

imāni sṛnavaḥ imā naḥ atha te yagnāḥ tanvē

Come hither, thou hast always come Indra, to our libation through our yearning great desire Mayest thou hear these our prayers and may then the sacrifice put vigour in thy body

It is curious to observe that throughout the Rîg veda the instrumental singular mahâ is always used as an adjective belonging to some term or other for praise and prayer Besides the passages mentioned we find

II, 24, 1 ayâ vidhema navayâ mahâ girâ

Let us sacrifice with this new great song

VI, 52, 17 su ukténa mahâ namasâ â vivâse

I worship with a hymn with great adoration or I worship with a great hymn in adoration VIII 46, 14. gâya girâ mahâ vi ketasam Celebrate the wise Indra with a great song Otherwise we might translate Thou hast always come with a great yearning desire

### Verse 3

**Note 1.** We ought to scan kūtāḥ tvām indrā māhināḥ sán, because yási, being anudatta could not begin a new pāda It would be more natural to translate kūtāḥ by why? for the Maruts evidently wish to express their surprise at Indra's going to do battle alone and without their assistance I do not think however, that in the Rîg veda even in the latest hymns, kūtāḥ has as yet a causal meaning and I have therefore translated it in the same sense in which it occurs before in the poet's address to the Maruts

**Note 2** Sat-pati, lord of men, means lord of real men of heroes, and should not be translated by good lord Sat by itself is frequently used in the sense of heroes, of men physically rather than morally good

II 1, 3 tvām agne indraḥ vṛishabhāḥ satām asi

Thou, Agni art Indra, the hero among heroes

I, 173, 7 samat su tvā sūra satām urānām

Thee, O hero, in battles the protector of (good and true) men

**Note 3** The meaning of sám prikkhase is very much the same as that of sám vadasva in I 170 5

**Note 4.** Subhāná is evidently meant as a name for the



Maruts who thus speak of themselves in the third person which is by no means unusual in the Rîg veda

Mahîdhara explains *subhânaiḥ* by *sobhanair vaḥanaiḥ*

#### Verse 4.

Indra certainly addresses his old friends, the Maruts very unceremoniously but this though at first startling was evidently the intention of the poet. He wished to represent a squabble between Indra and the Maruts such as they were familiar with in their own village life, and this was to be followed by a reconciliation. The boorish rudeness selfishness and boastfulness here ascribed to Indra may seem offensive to those who cannot divest themselves of the modern meaning of deities, but looked upon from the right point of view, it is really full of interest.

Note 1 *Bráhmāni* and *matáyaḥ* are here mentioned separately in the same way as a distinction is made between *bráhman*, *stóma* and *uktha* IV 22 1 VI 23 1, between *bráhmāni* and *gíraḥ* III 51, 6, between *bráhma*, *gíraḥ*, and *stómaḥ* VI 38 3, between *brahma* *gíraḥ* *ukthā* and *mánma* VI, 38, 4, &c

Note 2 *Sám* which I have here translated by sweet, is a difficult word to render. It is used as a substantive as an adjective and as an adverb, and in several instances it must remain doubtful whether it was meant for one or the other. The adverbial character is almost always if not always applicable though in English there is no adverb of such general import as *sám* and we must therefore render it differently, although we are able to perceive that in the mind of the poet it might still have been conceived as an adverb in the sense of 'well'. I shall arrange the principal passages in which *sám* occurs according to the verbs with which it is construed.

1 With *bhú*

VIII, 79 7 *bhava naḥ soma sám hrîdé*

Be thou, Soma, well (pleasant) to our heart. Cf VIII, 82, 3

VIII 48 4 *sám naḥ bhava hrîdé ā pítáḥ indo (iti)*

Be thou we'll (sweet) to our heart when drunk, O Soma!  
Cf X, 9, 4

I 90, 9 *sam naḥ bhavatu aryamā*

May Aryaman be well (kind) to us!

VI 74 1 *sam naḥ bhūtam dvi pade sām kátuḥ pade*

May Soma and Rudra be well (kind) to our men and cattle

Here *sām* might be rendered as an adverb or as an adjective or even as a substantive, in the sense of health or blessing

Cf VII 54, 1, IX 69, 7 The expression *dvipad* and *kátuḥ pad* is curiously like what occurs in the prayers of the Elgubian tables *Fisovie Sansie ditu ocre Fisī tote Jovine, ocrei Fisie, totar Jovinar dupurs is peturpursus fato fito* (Unbrische Sprachdenkmaler ed. Aufrecht p 198) and also in the edicts of Piyadasi *dupada katupadesu pakṣivālīkalesu aux bipèdes aux quadrupèdes, aux volatiles aux animaux qui se meuvent dans les eaux* See Burnouf Lotus, p 667

II, 38 11 *sam yat stotṛī bhyaḥ āpāye bhavati*

What may be well (a pleasure) for the praisers for the friend

X, 37 10 *sām naḥ bhava kākshasā*

Be kind to us with thy light!

2 With as

VIII 17 6 *sōmaḥ sām astu te hr̥dē*

May the Soma be well (agreeable) to thy heart!

I 5 7 *sām te santu prā ketase*

May the Somas be well (pleasing) to thee the wise!

V, 11, 5 *tubhyam manṣhā iyārī astu sam hr̥dē*

May this prayer be well (acceptable) to thy heart!

I, 114, 1 *yāthā sām asat dvi pāde kátuḥ pade*

That it may be well for our men and cattle Cf X, 165, 1, 3

VII 86 8 *sām naḥ kshéme sām ūm (īti) yege naḥ astu*

May it be well with us in keeping and acquiring!

V, 7 9 *ā yāḥ te—agne sam āsti dhāyase*

He who is lief to thee to support, i e he whom thou likest to support

V, 74, 9 *sām um (īti) sū vām—asmakam astu karkṛtīḥ*

Let there be happiness to you—glory to us!

3 With as or bhû understood  
 VI 45 22 sám yát gáve na sákine  
 A song which is pleasant to the mighty Indra as food  
 to an ox

VIII, 13 11 sám ít hí te  
 For it is well for thee  
 X 86 15 manthá/ te indra sam hṛdē  
 The mixture is pleasant to thy heart O Indra !  
 X 97 18 áram kāmāya, sám hṛdē  
 Enough for love, pleasant to the heart  
 VI 34, 3 sam tát asmaí  
 That is pleasant to him  
 VI 21, 4. ká/ te yagñáh mánase sám várāya  
 What sacrifice seems to thy mind pleasant to select ?

4 With kar  
 I 43 6 sám na/ karatí arvate  
 May he do well to our horse : e. may he benefit our horses  
 IV 1, 3 tokāya tugé—sám kṛdhi  
 Do good to our children and progeny, or bless us for  
 the procreation of children.  
 VIII, 18 8 sam na/ karata/ arvíná.  
 May the two Arvins do us good !

5 With vah  
 I 157 3 sám na/ á vakshat dví pade kátu/ pade.  
 May he bring blessing to us for man and cattle  
 VIII 5, 20 téna na/—parve tokāya sam gave, vahatam  
 pīvarī/ ishah.  
 Bring to us rich food, a blessing to cattle, to children  
 and to the ox

6 With verbs, such as pū vā, and others, where it is  
 clearly used as an adverb  
 IX, 11 3 sa/ na/ pavasva sám gáve sam ganāya sam  
 arvate, sám rāgan óshadhíbhya/  
 Do thou king Soma stream upon us, a blessing for the  
 ox, a blessing for man, a blessing for the horse, a blessing  
 for the plants Cf IX 11 7, 60, 4, 61 15 109, 5  
 VII, 35, 4 sám na/ ishirá/ abhí vātu vātā/

May the brisk wind blow kindly upon us or blow a blessing upon us !

VII 30 6 *sám naḥ tvashṭá gnábhūḥ ihá sṛinotu*

May Tvashṭar with the goddesses hear us here well, i.e. auspiciously !

VII 35 8 *sám naḥ sūryaḥ—út etu*

May the sun rise auspiciously for us !

VIII 18 9 *sám naḥ tapatu sūryaḥ*

May the sun warm us well !

III 13 6 *sám naḥ soḥa—agne*

Shine well for us O Agni !

### *Sám Yóḥ*

*Sám* also occurs in a phrase that has puzzled the interpreters of the Veda very much viz *sam yóḥ*. These are two words, and must both be taken as substantives though originally they may have been adverbs. Their meaning seems to have been much the same and in English they may safely be rendered by health and wealth, in the old acceptance of these words.

I 93 7 *dhattam yágamanāya sam yóḥ*

Give Agni and Soma to the sacrificer health and wealth

I, 106 5 *sam yóḥ yát te mánuḥ hitam tát imahe*

*Bṛhaspati* we ask for health and wealth which thou gavest to *Manu*

I 114 2 *yat sam ka yóḥ ka manuh á yegé pitā tát asyama tava rudra prá nītishu*

*Rudra*, the health and wealth which *Manu* the father obtained may we reach it under thy guidance

II, 33 13 *yāni mánuḥ ávrīta pitā naḥ tā sám ka yóḥ ka rudráya vasmī*

The medicines which our father *Manu* chose those I desire the health and wealth of *Rudra*

I 189 2 *bhava tokāya tanayāya sám yóḥ*

Be to our offspring health and wealth !

IV, 12 5 *yákkha tokāya tánayāya sám yóḥ*

Give to our offspring health and wealth !

V, 69 3 *īe tokaya tanayāya sam yóḥ*

I ask for our offspring health and wealth

VI 50 7 dhāta tokāya tānayāya sam yóh  
 Give to our offspring health and wealth !  
 X, 182 1 atha karat yagamānāya sam yóh  
 May he then produce for the sacrificer health and wealth  
 VII 69 5 téna naḥ sam yóh—ni asvinā vahatam  
 On that chariot bring to us Asvins health and wealth  
 III 17, 3 atha bhava yāgamānaya sam yóh  
 Then Agni be health and wealth to the sacrificer  
 III 18, 4 brīhat vayah sasamāneshu ghehi revāt agne  
 visvamitreshu sam yóh

Give Agni much food to those who praise thee give to the Visvāmitras richly health and wealth

X 15 4 atha naḥ sam yóh arapāḥ dadhāta  
 And give us health and wealth without a flaw! Cf X 59 8  
 X 37, 11 tat asme sam yóh arapāḥ dadhātana  
 And give to us health and wealth without a flaw!

V 47 7 tát astu mitra varuḥ ā tat agne sam yóh asmā  
 bhyam 'dām astu sastām

Let this O Mitra Varuna let this O Agni be health and wealth to us, may this be auspicious!

V, 53 14 vṛshīṇī sam yóh āpaḥ usri bhesagām syama  
 marutaḥ sahā

Let us be together with you, O Maruts, after health wealth water, and medicine have been showered down in the morning

VIII 39 4 sam ka yóh ka mayah dadhe  
 He gave health, wealth and happiness  
 VIII 71, 15 agnim sam yóh ka dātave  
 We ask Agni to give us health and wealth

X 9 4 sām yóh abhi sravantu naḥ  
 May the waters come to us as health and wealth or may they run towards us auspiciously

**Note 8** If we retain the reading of the MSS sushmaḥ yartī we must take it as an independent phrase and translate it by 'my strength rises. For sushma though in this and other places it is frequently explained as an adjective meaning powerful, is as far as I can see always a substantive, and means breath strength. There may be a few passages in which, as there occur several words for strength it might

be possible to translate *sushma* by strong. But even there it is better to keep to the general meaning of *sushma* and translate it as a subs antive

*Iyartī* means to rise and to raise. It is particularly applied to prayers raised by the poet in honour of the gods and the similes used in connection with this show clearly what the action implied by *iyartī* really is. For instance

I, 116, 1 *stomān yarmi abhrīyā iva vātaḥ*

I stir up hymns as the wind stirs the clouds

X 116 9 *su vaśasyām iyarmi śindhau iva pra irayam navam arkaiḥ*

I stir up sweet pra se, as if I rowed a ship on the river with hymns

In the sense of rising it occurs

X 140 2 *pāvakā varkātḥ sukrā varkātḥ anūna varkātḥ ūtīyaishī bhānunā*

Thou risest up with splendour Agni thou of bright resplendent undiminished majesty

We might therefore safely translate in our verse 'my strength rises although it is true that such a phrase does not occur again and that in other passages where *iyartī* and *sūshma* occur together the former governs the latter in the accusative. Cf IV 17 12, X 75, 3

Mahādhara translates, my held up thunderbolt moves on destroying everything but he admits another rendering in which *adri* would mean the stone used for pressing the Soma

### Verse 5

**Note 1** If, as we can hardly avoid, we ascribe this verse to the Maruts we must recognise in it the usual offer of help to Indra on the part of the Maruts. The question then only is who are the strong friends in whose company they appear? It would be well if one could render *antamébhiḥ* by horses, as Śāyana does but there is no authority for it. *Svā kshatra* is an adjective meaning endowed with independent strength synonymous with *svā tavas*, I 166 2. It is applied to the mind of Indra I, 54, 3 V 35 4, to the Maruts, V, 48 1, but never to horses. As it stands we can only suppose that a distinct one is made between the Maruts and their followers

and that after calling together their followers and adorning themselves for battle they proceed to harness their chariots Cf I 107, 2

**Note 2** Etan in all MSS which I consulted has here the accent on the first syllable and Professor Aufrecht ought not to have altered the word into etān. If the accent had not been preserved by the tradition of the schools the later interpreters would certainly have taken etan for the demonstrative pronoun. As it is in spite of accent and termination Sayana in I 166 10, seems to take etān for eté. In other passages however, Sayana too, has perceived the difference and in I 169 6, he explains the word very fully as *prishadvānā gantāro va asvā vā*. In this passage the Etas are clearly the deer of the Maruts the *Prishatis*.

I, 169 6 *ādha yat eshām prithu budhnāsaḥ étān*

In the next verse, however eta seems applied to the Maruts themselves

I, 169 7 *prāti ghorānām étānām ayāsām marutām sruve ā yatām upadīḥ*

The sound of the terrible speckled indefatigable Maruts is heard as they approach unless we translate

The noise of the terrible deer of the indefatigable Maruts is heard as they approach

In I, 166 10 *āmseshu étān*, I adopt Professor Roth's conjecture that *étān* means the skins of the fallow deer so that we should have to translate Or their shoulders are the deer skins

In the other passages where *éta* occurs it is used as a simile only and therefore throws no light on the relation of the Etas to the Maruts. In both passages however (V 54, 5, X, 77, 2), the simile refers to the Maruts, though to their speed only, and not to their colour

**Note 3** *Māha-bhūḥ*, which I have translated 'with all our might, seems to be used almost as an adverb mightily or quickly (*makshu*), although the original meaning, with our powers, through our might is likewise applicable. The original meaning is quite perceptible in passages like

V, 62, 3 *ādharayatam prithivīm utā dyām mītra rāgānā varuṇā māhaḥ bhūḥ*

Kings Mitrā and Varuṇa, you have supported heaven and earth by your powers

VII 3 7 tébhiḥ naḥ agne ámitaiḥ mahāḥ bhiḥ satám  
pûrbhiḥ āyasibhiḥ ni pâhi

With those immeasurable powers O Agni protect us, with a hundred iron strongholds

I 90 2 té—māhāḥ bhiḥ vrata rakshante visvāha  
They always protect the laws by their powers

VII 71 1 tvam naḥ agne mahāḥ bhiḥ pâhi  
Protect us, Agni with thy power

In other passages, however we see mahāḥ bhiḥ used of the light or of the flames of Agni and of the dawn

IV 14, 1 devāḥ rókamānaḥ māhāḥ bhiḥ  
Agni the god brilliant with his powers

VI 64 2 devī rókamānā mahāḥ bhiḥ  
O goddess brilliant with thy powers

The powers of the Maruts are referred to by the same name in the following passages

V 58, 5 prá pra gāyante—māhāḥ bhiḥ  
The Maruts are born with their powers

VII, 58 2 pra yé mahāḥ bhiḥ ógasā u á sánti  
The Maruts who excel in power and strength Cf III,

4 6

### Verse 6

Note 1 Indra in this dialogue is evidently represented as claiming everything for himself alone. He affects contempt for the help proffered by the Maruts and seems to deny that he was at any time beholden to their assistance. By asking, Where was that custom that I should be with you and you with me in battle? he implies that it was not always their custom and that he can dispense with their succour now. He wants to be alone, as in his former battle with Ahi, and does not wish that they should join him (cf I 33 4). Professor Roth takes sam adhatta in the sense of implicating but it can hardly be said that the Maruts ever implicated Indra in his fight against Ahi. Certainly this is not in keeping with the general tenor of this dialogue where, on the contrary, Indra shuns the



company of the Maruts But while on this point I differ from Professor Roth, I think he has rightly interpreted the meaning of *anamam* Out of the four passages in which *badhasna* occurs it is three times joined with *nam*, and every time has the sense of to bend away from, to escape from See also Sonne, in Kuhn's *Zeitschrift* vol. xii p. 348

### Verse 7

Note 1 See VII, 39, 6 *saśhumahī yugyebhī nu deva*

Note 2 The last words leave no doubt as to their meaning for the phrase is one of frequent occurrence The only difficulty is the vocative *maruta* where we should expect the nominative It is quite possible however that the Maruts should here address themselves, though no doubt it would be easy to alter the accent As to the phrase itself see

VIII, 61, 4 *athā it asat īndra kratvā yāthā vasa*

May it be so O Indra as thou mayest desire by thy mind

VIII 66, 4. *vagrī*—*it karat īndra kratva yāthā vasat*

May Indra with the thunderbolt act as he may desire in his mind Cf VIII, 20, 17, 28, 4, &c

### Verse 8

Note 1 Here again Indra claims everything for himself, denying that the Maruts in any way assisted him while performing his great deeds These deeds are the killing of *Vrātra*, who withholds the waters, i.e. the rain from the earth, and the consequent liberation of the waters so that they flow down freely for the benefit of Manu that is of man

When Indra says that he slew *Vrātra indriyēna*, he evidently chooses that word with a purpose, and we must therefore translate it here not only by might but by Indra's peculiar might *Indriya*, as derived from *īndra*, means originally Indra hood, then power in general just as *verethraghna* in Zend means victory in general, though originally it meant the slaying of *Vrātra*.

On *badhīm*, see Bollensen, *Z D M G* XXII p. 594

He takes badhim for a contraction of badhisham in analogy with badhis and badhit. He refers to akramim, X 166, 5, and badhim X 28 7

### Verse 9

**Note 1** Anutta in the sense of not shaken not shakeable ineb-anlable, is strange likewise the genitive where we expect the instrumental. Still, nud by itself occurs in similar phrases, e.g. VI, 17 5 nutthāñ ākyutam thou shookest what is unshakeable which might have been expressed by ākyavañ anuttam and I cannot bring myself to believe that in our passage Aufrecht's conjectural emendation is called for. He (K Z XXVI 611) takes anutta for ānudatta like pratta for pradatta &c and proposes to omit the negative particle, translating the verse 'Certainly it is conceded to thee there is none among the gods like unto thee

But though I cannot adopt this emendation here I think that in other passages Aufrecht's rendering of anutta is far more appropriate than to take it for a nutta for instance I 80 7 III 31 13, VII 34 11

There remains one verse in which anutta seems to mean not shaken not overcome, namely, VIII 90, 5 tvam vṛitrāñ hamsi apratñi ekañ it anuttā karshanī dhṛtā, thou being alone killest the irresistible enemies with the thunderbolt(?) However anuda in the sense of conceding yielding nachgeben is certainly a very familiar idea in Vedic poetry

II 12, 10 yāñ sárdhate ná anu dádāti sṛdhyāñ, who does not forgive the hurter his hurt

I 53 8 II, 21 4 23 11 X 38 5, Indra is called ananudañ not yielding not surrendering

We must therefore admit two anuttas one ā nutta the other ānu(da)tta. In ānutta manyu I prefer the former 'of irresistible fury, while Aufrecht prefers the latter, 'of recognised or universally admitted fury

**Note 2** Devātā in the ordinary sense of a deity never occurs in the Rīg veda. The word, in fact, as a feminine substantive occurs but twice and in the tenth *Mandala*

only But even there it does not mean deity In X, 24, 6, *devāḥ devātayā* means, O gods by your godhead, i.e. by your divine power In X, 98, 1, *br̥haspate prati me devātām ihi* I take *devatā* in the same sense as *devatāti*, and translate O *Br̥haspati*, come to my sacrifice

In all other places where *devata* occurs in the *Rig veda* it is a local adverb, and means among the gods I shall only quote those passages in which Professor Roth assigns to *devatā* a different meaning

I, 55, 3 *prā viryēṇa devātā āti kekite*

He is pre-eminent among the gods by his strength

I, 22, 5 *sāḥ kettā devātā padam*

He knows the place among the gods

I, 100, 15 *nā yāsyā devāḥ devātā nā mātāḥ āpaḥ kanāḥ śāvasaḥ āntam āpuḥ*

He, the end of whose power neither the gods among the gods, nor mortals nor even the waters have reached

Here the translation of *devātā* in the sense of by their godhead would be equally applicable yet nothing would be gained as, in either case, *devāta* is a weak repetition

VI, 4, 7 *īndram na tvā śāvasā devatā vāyūm pr̥nanti rādhasā nr̥i tamāḥ*

The best among men celebrate thee, O Agni as like unto Indra in strength among the gods, as like unto Vāyu in liberality See also *devatāti*, VIII 74, 3, X, 8, 2

Note 3 The juxta position of *gāyamānaḥ* and *gātāḥ* would seem to show that if the latter had a past, the former had a future meaning To us 'No one who will be born and no one who has been born, would certainly sound more natural. The Hindu however, is familiar with the idea as here expressed, and in order to comprehend all beings he speaks of those who are born and those who are being born Thus in a *Padarśita* of the *Pāvamānis* (IX, 67) we read

yan me garbhe vasataḥ pāpam ugram,  
yag gāyamānasya ka kimid anyat,  
gātasya ka yak kāpi vardhato me,  
tat pāvamānibhir aham punāmi

Note 4. *Karishyā* is written in all the MSS. without a

Visarga and unless we add the Visarga on our own authority we should have to take it as an entirely anomalous acc plur neut of a passive participle of the future karishyam standing for kâryâm faciendum It is much easier however to explain this form if we add the Visarga, and read karishyāḥ which would then be a second person singular of a Vedic conjunctive of the future This form occurs at least once more in the Veda

IV 30 23 utá nûnám yát indriyam karishyāḥ indrapaúmsyam adyá nákiḥ tát a minat

O Indra, let no man destroy to day whatever manly feat thou art now going to achieve

### Verse 10

**Note 1** As I have translated these words they sound rather abrupt The meaning however would be clear enough viz almighty power belongs to me therefore I can dare and do If this abrupt expression should offend it may be avoided by taking the participle dadhr̥shvān as a finite verb and translating, Whatever I have been daring I shall do according to my will

### Verse 11

**Note 1** In this verse Indra after having declined with no uncertain sound the friendship of the Maruts seems to repent himself of his unkindness towards his old friends The words of praise which they addressed to him in verse 9 in spite of the rebuff they had received from Indra have touched his heart, and we may suppose that after this their reconciliation was complete The words of Indra are clear enough, the only difficulty occurs in the last words, which are so idiomatic that it is impossible to render them in English In tanvê tanûbhiḥ literally for the body by the bodies tanû is used like the pronoun self Both must therefore refer to the same subject We cannot translate for myself made by yourselves but must take the two words together, so that they should mean 'the hymn which you have made for your own benefit and by your own exertions'

## Verse 13

**Note 1** Spiegel in his review called my attention to the Zend *apī vat* which Burnouf discussed in his *Études* p 328 Burnouf tries to show that *vat* in Zend has the meaning of knowing and that it occurs with the preposition *apī* in *apivatahe* and *apivatāiti*. If this is the same word as in Sanskrit then *apivatayati* would be a causative meaning to make known. The meaning of *vat* however is doubtful in Zend and hardly appropriate in the few passages where it occurs in the Veda. Roth in the Dictionary explains *vat* by *verstehen* *begreifen* the causative by *be greiflich machen* but in our passage he translates it by *belebern* Ludwig by *aufspurend*. Till we get more light I shall feel content to translate *apivat* by to approach, to obtain and the causative by to make approach to invite to welcome.

The following are the passages in which *apī vat* occurs

VII, 3 10 *āpī krátum su ḱétasam vatema*

May we obtain an excellent understanding, not Awaken in us a good sense

VII, 60 6 *āpī kratum su ḱétasam vátanta*

They (Mitra and Varuna) obtaining an excellent understanding

I 128 2 *tam yagña sādham āpī vātayāmasi*

Him Agni, the performer of the sacrifice we make approach we invite.

X 20 1, 25 1 *bhádram na āpī vataya mánah dáksham uta krátum*

Bring to us i.e. give us a good mind and a strong understanding

X 13 5 *pitre putrása āpī avátatan rtam*

The sons obtained the right for the father (an obscure verse)

As to *svapiváta* VII, 46, 3 I should derive it from *van* in the sense of improved, desired see, however Muir Sanskrit Texts IV p 314, note Nirukta, ed Roth p 135

**Note 2** On *návedāh*, see IV 23 4

## Verse 14

**Note 1** This is a verse which without some conjectural

alterations it seems impossible to translate Sâyana of course has a translation ready for it so has M Langlois but both of them offend against the simplest rules of grammar and logic The first question is who is meant by asmân (which is here used as an amphimacer) the sacrificers of the Maruts? The verb â kakré would well apply to the medhâ mânyâsya the hymn of Mânya which is intended to bring the Maruts to the sacrifice, this bringing to the sacrifice being the very meaning of â kar But then we have the vocative marutaḥ in the next line and even if we changed the vocative into the accusative we should not gain much as the Maruts could hardly call upon anybody to turn them towards the sage

If on the contrary we admit that asmân refers to those who offer the sacrifice, then we must make a distinction which it is true is not an unusual one, between those who here speak of themselves in the first person and who provide the sacrifice and the poet Mândârya Mânya who was employed by them to compose or to recite this hymn

But even if we adopt this alternative many difficulties still remain First of all we have to change the accent of kakre into kakre which may seem a slight change but is not the less objectionable when we consider that in our emendations of the Vedic hymns we must think rather of accidents that might happen in oral traditions than of the lapsus calami of later scribes Secondly we must suppose that the hymn of Mândârya Mânya ends with verse 13 and that the last verses were supplied by the sacrificers themselves Possibly the dialogue only, from verse 3 to verse 12 was the work of Mânya and the rest added at some solemn occasion

Other difficulties however remain Duvasyât is taken by Sayana as an ablativus of duvasya, worthy of duvas, i.e. of worship of sacrifice Unfortunately this duvasya does not occur again though it would be formed quite regularly, like namasyâ worthy of worship, from namas, worship

If we take duvasyât as the 3rd pers sing of the present in the Vedic conjunctive, we must also confess that this conjunctive does not occur again. But the verb duvasyati

occurs frequently. It seems to have two meanings. It is derived from *duvas* which in the Vedic language means worship or sacrifice just as *karma*, work, has assumed the special sense of sacrifice. Derived from *duvas* in this sense *duvasyati* means to worship. But *dúvas* meant originally any opus operatum. The root from which *duvas* is derived is lost in Sanskrit, but it exists in other languages. It must have been *du* or *dû* in the sense of acting or sedulously working. It exists in Zend as *du*, to do, in Gothic as *táujan gataujan*, Old High German *zawjan*. Modern German *zauen* (Grimm Gram i<sup>2</sup> p 1041). The Gothic *tavi*, opus. Old High German *zouwi*. Middle High German *gezouwe* (Grimm Gram iii p 499) come from the same source, and it is possible, too, that the Old Norse *taufr* modern *tofrar* incantamenta, the Old High-German *zoupar*, Middle High-German *zouber* both neuter, and the modern *Zauber*, may find their explanation in the Sanskrit *duvas*. Derived from *duvas* in the sense of work we have *duvasyati* in the sense of helping, providing, the German *schaffen* and *verschaffen*.

In the sense of worshipping *duvasyati* occurs,

III 2 8 *duvasyáta—gâta vedasam*

Worship *Gâtavedas*

V, 28, 6 *âguhota duvasyáta agním*

Invoke worship Agni Cf III, 13 3 1 13

III, 3, 1 *agníh hí devān—duvasyáti*

Agni performs the worship of the gods Cf VII 82 5

I, 167 6 *sutá somaḥ duvasyán*

He who has poured out Soma and worships

In many passages *duvasyati* is joined with an instrumental

V, 42 11 *namaḥ bhíḥ devam—duvasya*

Worship the god with praises

I 78, 2 *tám u tvâ gótamaḥ girā—duvasyati*

Gotama worships thee with a song

V 49, 2 *su uktaíḥ devám—duvasya*

Worship the god with hymns

VI, 16, 46 *vítí yaḥ devám—duvasyét*

He who worships the god with a feast

X 14, 1 yamam—havíshâ duvasya

Worship Yama with an oblation

VI, 15 6 agním agnim vañ samídhâ duv syata

Worship Agni with your log of wood Cf VIII, 44 1

III 1, 2 samit bhññ agnim námasâ duvasyan

They worshipped Agni with logs of wood with praise

In the more general and I suppose, the original sense of caring for attending, we find duvasya

III, 51 5 anehasañ stubhañ indiañ duvasyati

Indra provides for the matchless worshippers

I 112, 15 kalím yabhiñ—duvasyathañ

By the succours with which you help Kali Cf I, 112, 21

I 62 10 duvasyanti svasarañ ahrayanam

The sisters attend the proud (Agni)

I 119 10 yuvám pedáve—svetám—duvasyathañ

You provide for Pedu the white horse

If, then we take duvasyati in the sense of working for, assisting it may be with the special sense of assisting at a sacred act like *διακονει* and if we take duvās as it has the accent on the last syllable as the performer of a sacrifice, we may venture to translate that he should help as the singer helps the performer of the sacrifice\*. The singer or the poet may be called the assistant at a sacrifice, for his presence was not necessary at all sacrifices, the songs constituting an ornament rather than an essential part in most sacred acts. But though I think it right to offer this conjectural interpretation, I am far from supposing that it gives us the real sense of this difficult verse. Duvasyat may be as Sāyana suggests an ablative of duvasyá and duvasyá like namasyā if we change the accent may mean he who is to be worshipped or worshipping. In this way a different interpretation might suggest itself, though I confess I do not see that any other interpretation as yet suggested is satisfactory. Some happy thought may some day or other clear up this difficulty when those who have

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\* Kar in the sense of officiating at a sacrifice is equally construed with a dative X 97 22 yásmāi kṛnóti bráhmaṇāñ, he for whom a Bráhmaṇa performs a sacrifice



toiled but toiled in a wrong direction will receive scant thanks for the trouble they have taken See Bollensen Z D M G XVIII p 606

**Note 2** In the second line the words o sú varta remind us of similar phrases in the Veda but we want an accusative, governed by varta whereas marutaḥ to judge from its accent can only be a vocative Thus we read

I 138 4 ó (iti) su tvâ vavṛitīnahī stómebhiḥ

May we turn thee quickly hither by our praises'

VIII 7 33 ó (iti) su vṛishnaḥ--vavṛityām

May I turn the heroes quickly hither'

Compare also passages like III 33 8

o (iti) su svasâraḥ kârâve sṛimota

Listen quickly O ssters, to the poet

I 139 7 o (iti) su naḥ agne sṛimuhī

Hear us quickly O Agni

Cf I 182, 1, II 34 15 VII 59 5 VIII 2, 19 X, 179 2

Unless we change the accent we must translate 'Bring hither quickly' and we must take these words as addressed to the kâr, the poet whose hymn is supposed to attract the gods to the sacrifice By a quick transition the next words marutaḥ vip am akkha, would then have to be taken as addressed to the gods, Maruts on to the sage' and the last words would become intelligible by laying stress on the vaḥ, for you and not for Indra or any other god has the singer recited these hymns See however Preface, p xxi

### Verse 15

**Note 1** I translate Mânya the son of Mâna, because the poet so called in I 189 8 is in all probability the same as our Mândârya Manya But it may also be Mânya, the descendant of Mandarī The Mânas are mentioned I 172, 5 182 8

**Note 2.** Vig S XXXIV, 48 The second line is difficult owing to the uncertain meaning of vayām

Ā ishā yāsishā has been rendered Come hither with

<sup>a</sup> There was a misprint in the Samhitâ text eshā instead of éshā which was afterwards repeated whenever the same verse occurred again

water or drink or rain yāsishṭa being the aorist without the augment and with the intermediate vowel lengthened. The indicative occurs in

V 58 6 yat pra ayāsishṭa prīshatibhiḥ asvaḥ

When you Maruts came forth with your fallow deer and your horses

But what is the meaning of vayām? Vaya means a germ a sprout an offshoot a branch as may be seen from the following passages

II 5 4 vidvān asya vratā dhruvā vayāḥ iva anu rohate

He who knows his eternal laws springs up like young sprouts (Better vayā iva)

VI 7 6 †asya it uzz (iti) v sva bhuvanā adhi mūrdhani vayāḥ iva ruruhuḥ

From above the head of Vaisvanara all worlds have grown like young sprouts

VIII 13 6 stotā—vayaḥ iva anu rohate (Better vāja iva)

The worshipper grows up like young sprouts

VIII 13 17 indram kshomā avardhayan vayāḥ iva

The people made Indra to grow like young sprouts

VIII 19 33 yāsya te agne anyé agnayaḥ upa kshītaḥ vayāḥ iva

Agni of whom the other fires are like parasitical shoots

I 59 1 vayāḥ it agne agnayaḥ te anyé

O Agni the other fires are indeed offshoots of thee

II 35, 8 vayāḥ it anyā bhuvanani asya

The other worlds are indeed his (the rising sun's) offshoots

VI 13 1 tvát vísvā—saubhagāni ágne vi yanti vanínaḥ na vayāḥ.

From thee, O Agni spring all happinesses as the sprouts of a tree

VI 24 3 vrikshasya nu (ná?) te—vayaḥ vi utayaḥ ruruhuḥ

Succours sprang from thee, like the branches of a tree

V, 1 1 yāhvāḥ iva prá vayām ut grīhānāḥ prá blānavaḥ sīrate nākam ākṛṇha

Like birds(?) flying up to a branch, the flames of Agni went up to heaven (or like strong men reaching up to)

VI, 57, 5 tam pûshnañ su matim vayam vṛkshásya pravyāñ iva indrasya kṛāñ rabhamahe

Let us reach this favour of Pûshan and of India as one reaches forth to the branch of a tree

There remain some doubtful passages in which vaya occurs VII 40 5 and X 92 3 134 6 In the first passage as in our own vayāñ is trisyllabic

If vayāñ can be used in the sense of offshoot or sprout we may conclude that the same word used in the singular might mean offspring particularly when joined with tanve

Give a branch to our body would be understood even in languages less metaphorical than that of the Vedas and as the prayer for olive branches is a constant theme of the Vedic poets, the very absence of that prayer here, might justify us in assigning this sense to vayāñ In VI 2 5 the expression vayāvantam kshayam a house with branches means the same as nṛvantam a house with children and men See M M, On Blos and vayas, in Kuhn's Zeitschrift vol xv p 215 Benfey (Endungen in Sans p 37) takes vayam as a genitive plural referring it to the Maruts as closely connected with each other like branches of a tree This is much the same interpretation as that of Mahidhara (VS XXXIV 48) who translates come near for the body, i.e. for the bodily strength of the fellows the Maruts Ludwig takes it as a possible instrumental of vayam

It is preferable however to take yasishṭa as a precative Ātm, in order to account for the long ī and to accept it as a third person singular referring to stomach

**Note 3** Vṛgāna means an enclosure, a *τοπος*, whether it be derived from *vṛg* to ward off, like *arc* from *arcere* or from *vṛg* in the sense of clearing as in *vṛkta* barhis, *bahīñ* *prā vṛnge* I, 116, 1 In either case the meaning remains much the same viz a field cleared for pasture or agriculture—a clearing as it is called in America, or a camp—enclosed with hurdles or walls so as to be capable of defence against wild animals or against enemies In this sense however *vṛgāna* is a neuter, while as a masculine it means powerful invigorating See Preface, p xx

## MANDALA I HYMN 166

## ASHTAKA II ADHYĀYA 4 VARGA 1-3

## TO THE MARUTS (THE STORM GODS)

1 Let us now proclaim for the robust<sup>1</sup> host for the herald<sup>2</sup> of the powerful (Indra) their ancient greatness<sup>1</sup> O ye strong voiced Maruts you heroes prove your powers on your march as with a torch as with a sword<sup>3</sup>!

2 Like parents bringing a dainty to<sup>1</sup> their own son, the wild (Maruts) play playfully at the sacrifices The Rudras reach the worshipper with their protection strong in themselves they do not fail the sacrificer

3 For him to whom the immortal guardians have given fulness of wealth and who is himself a giver of oblations the Maruts who gladden men with the milk (of rain) pour out like friends many clouds

4 You who have stirred<sup>1</sup> up the clouds with might your horses rushed<sup>2</sup> forth self guided All beings who dwell in houses<sup>3</sup> are afraid of you your march is brilliant with your spears thrust forth

5 When they whose march is terrible have caused the rocks to tremble<sup>1</sup> or when the manly Maruts have shaken the back of heaven, then every lord of the forest fears at your racing each shrub flies out of your way whirling like chariot wheels<sup>1</sup>

6 You O terrible Maruts whose ranks are never broken favourably<sup>1</sup> fulfil our prayer<sup>2</sup>! Wherever your gory-toothed<sup>3</sup> lightning bites<sup>4</sup>, it crunches<sup>5</sup> cattle like a well aimed bolt<sup>6</sup>

7 The Maruts whose gifts are firm whose bounties are never ceasing who do not revile<sup>1</sup> and who are highly praised at the sacrifices they sing their song for to drink the sweet juice they know the first manly deeds of the hero (Indra)

8 The man whom you have guarded O Maruts shield him with hundredfold strongholds from injury<sup>1</sup> and mischief,—the man whom you, O fearful powerful singers protect from reproach in the prosperity of his children

9 On your chariots O Maruts there are all good things strong weapons<sup>1</sup> are piled up clashing against each other When you are on your journeys you carry the rings<sup>2</sup> on your shoulders, and your axle turns the two wheels at once<sup>3</sup>

10 In their manly arms there are many good things on their chests golden chains<sup>1</sup> flaring<sup>2</sup> ornaments on their shoulders speckled deer skins<sup>3</sup> on their bellies sharp edges<sup>4</sup> as birds spread their wings they spread out splendours behind

11 They mighty by might all powerful powers<sup>1</sup> visible from afar like the heavens<sup>2</sup> with the stars, sweet-toned soft tongued singers with their mouths<sup>3</sup> the Maruts united with Indra shout all around

12 This is your greatness<sup>1</sup> O well born Maruts!—your bounty<sup>3</sup> extends far as the sway<sup>2</sup> of Aditi<sup>4</sup> Not even Indra in his scorn<sup>6</sup> can injure that bounty on whatever man you have bestowed it for his good deeds

13 This is your kinship (with us) O Maruts that you, immortals in former years have often protected the singer<sup>1</sup> Having through this prayer granted a hearing to man, all these heroes together have become well known by their valiant deeds

14 That we may long flourish O Maruts with  
your wealth O ye racers that our men may spread  
in the camp therefore let me achieve the rite with  
these offerings

15 May this praise O Maruts this song of  
Vândarya the son of Mâna the poet ask you  
with food for offspring for ourselves! May we  
have an invigorating autumn with quickening  
rain!

## NOTES

This hymn is ascribed to Agastya the reputed son of Mitra-varuṇau, and brother of Vasishṭha. The metre in verses 1-13 is Gāgati in 14 15 Trishṭubh. No verse of this hymn occurs in SV, VS, AV TS TB.

## Verse 1

**Note 1** Rabhasa an adjective of rabhas and thus again from the root rabh to rush upon a thing a rabh to begin a thing. From this root rabh we have the Latin robur in the general sense of strength while in rabies the original meaning of impetuous motion has been more clearly preserved. The Greek *λάσpos* too as pointed out by Cowell comes from this root. In the Vedic Sanskrit, derivatives from the root rabh convey the meaning both of quickness and of strength. Quickness in ancient languages frequently implies strength and strength implies quickness as we see for instance, from the German *stark* which from meaning originally strong, comes to mean in modern German quick, and quick only. The German *balde* again meaning soon, comes from the Gothic *balths* the English bold. Thus we read

I, 145 3 *sruḥ ā adatta sam rībhaḥ*

The child (Agni) acquired vigour

Indra is called *rabhaḥ dāḥ* giver of strength, and rabhasa, vigorous is applied not only to the Maruts who in V 58, 5 are called *rabhishṭhaḥ* the most vigorous but also to Agni II 10 4 and to Indra III 31 12

In the sense of rabid furious it occurs in

X, 95 14 *adha enam vrīkāḥ rabhasasāḥ adyuh*

May rabid wolves eat him!

In the next verse rabhasa the epithet of the wolves is replaced by *ariva*, which means unlucky uncanny

In our hymn rabhasā occurs once more and is applied there in verse 10 to the *avḡī* or glittering ornaments of the Maruts. Here Sayana translates it by lovely and it was most likely intended to convey the idea of lively or brilliant splendour, though it may mean also strong. See also IX, 96 1

**Note 2** Ketu derived from an old root *ki* in Sanskrit *ki* to perceive from which also *hitra* conspicuous *ken* speckled beautiful means originally that by which a thing is perceived or known whether a sign or a flag or a herald. It is the Gothic *haidu*, species. It then takes the more general sense of light and splendour. In our passage herald seems to me the most appropriate rendering though B and R prefer the sense of banner. The Maruts come before India they announce the arrival of Indra they are the first of his army.

**Note 3** The real difficulty of our verse lies in the two comparisons *aidhā-iva* and *yudhā-iva*. Neither of them occurs again in the Rig veda. B and R explain *aidhā* as an instrumental of *aidh* flaming or flame and derive it from the root *idh* to kindle with the preposition *a*. Professor Bollensen in his excellent article *Zur Herstellung des Veda* (Orient und Occident vol III p 473) says. The analysis of the text given in the Pada viz *aidhā-iva* and *yudhā-iva* is contrary to all sense. The common predicate is *tavishāmi* I artana exercise your power you roarers i.e. blow as if you meant to kindle the fire on the altar show your power as if you went to battle. We ought therefore to read *aidhe-va* and *yudhe-iva*. Both are infinitives, *aidh* is nothing but the root *idh* + *ā* to kindle to light. Now this is certainly a very ingenious explanation but it rests on a supposition which I cannot consider as proved viz that in the Veda as in Pāli the comparative particle *iva* may be changed as shown in the preface to the first edition to *va*. It must be admitted that the two short syllables of *iva* are occasionally counted in the Veda as one but *yudhe-iva* though it might become *yudha-iva* would never in the Veda become *yudhēva*.

As *yudhā* occurs frequently in the Veda, we may begin by admitting that the parallel form *aidhā* must be explained in analogy to *yudhā*. Now *yúdh* is a verbal noun and means fighting. We have the accusative *yudham* I 53, 7, the genitive *yudhah*, VIII 27 17 the dative *yudhe* I 61 13 the locative *yudhi*, I, 6 3 the instrumental *yudhā*, I, 53 7 &c. loc plur *yut-su* I 91 21. As long as *yudh*



retains the general predicative meaning of fighting some of these cases may be called infinitives But *yudh* soon assumes not only the meaning of battle battle ground but also of instrument of fighting, weapon In another passage X 103 2, *yudhaḥ* may be taken as a vocative plural meaning fighters Passages in which *yudh* means clearly weapon are for instance,

V 52 6 *ārukmaḥ āyudhānaraḥ rishvāḥ rishāḥ asrikshat*

With their bright chains with their weapon the tall men have stretched forth the spears

X 55 8 *pītvī sómasya divāḥ ā vrīdhānaḥ sūraḥ nī yudhā adhamat dasyun*

The hero growing after drinking the Soma blew away from the sky the enemies with his weapon. See also X 103 4

I therefore take *yudh* in our passage also in the sense of weapon or sword and in accordance with this I assign to *aīdh* the meaning of torch Whether *aīdh* comes from *idh* with the preposition *ā* which, after all would only give *edh* or whether we have in the Sanskrit *aīdh* the same peculiar strengthening which this very root shows in Greek and Latin\*, would be difficult to decide The torch of the Maruts is the lightning the weapon the thunderbolt and by both they manifest their strength *ferro et igne* as Ludwig remarks

WILSON We proclaim eagerly, Maruts your ancient greatness for (the sake of inducing) your prompt appearance as the indication of (the approach of) the showerer (of benefits) Loud roaring and mighty Maruts you exert your vigorous energies for the advance (to the sacrifice) as if it was to battle

#### Verse 2

Note 1 That *upa* can be construed with the accusative is clear from many passages

III, 35 2 *ūpa imam yagnam ā vahātaḥ indram*

Bring Indra to this sacrifice!

I 25 4. *vayaḥ nā vasatīḥ upa*

As birds (fly) to their nests

\* Schleicher Compendium § 36 *aīda, aīdhp aīdovra* and § 49 *aīdes aīd l s aestas*.

**Note 2** Nitya from ni + tya<sup>a</sup>, means originally what is inside internus then what is ones own and is opposed to nishṭya from nis + tya what is outside strange or hostile Nitya has been well compared with nigá, literally eingeboien then like nitya ones own What is inside or in a thing or place is its own, is peculiar to it does not move or change and hence the secondary meanings of nitya ones own unchanging eternal Thus we find nitya used in the sense of internal or domestic

I 73 4 tam tvā naraḥ dame ā nityam iddhām āgne sakanta kshitishu dhruvāsu

Our men worshipped thee, O Agni lighted within the house in safe places.

This I believe to be a more appropriate rendering than if we take nitya in the sense of always continuously lighted or as some propose in the sense of eternal everlasting

VII 1 2 dakshāyyaḥ yaḥ dame asa nityaḥ

Agni who is to be pleased within the house i.e. as belonging to the house and, in that sense who is to be pleased always Cf I 140 7, 141 2 X 12 2 and III 25 5 where nityaḥ however may have been intended as an adjective belonging to the vocative sūno

Most frequently nitya occurs with sunu I 66 1 185 2 tánaya III, 15 2 X 39 14 toká, II 2, 11 āpi VII 88 6 páti I 71, 1 and has always the meaning of ones own very much like the later Sanskrit niga which never occurs in the Ríg veda though it makes its appearance in the Átharvana

Nishṭya extraneus, occurs three times in the Ríg veda

VI 75 19 yáḥ naḥ sváḥ áraṇaḥ yaḥ ka nishṭyaḥ gighamsati

Whoever wishes to hurt us our own friend or a stranger from without.

X 133 5 yáḥ naḥ indra abhi dāsati sa nábhīḥ yaḥ ka nishṭyaḥ

He who infests us O Indra whether a relative or a stranger

VIII 1, 13 mā bhuma nishṭyāḥ-iva indra tvad áraṇāḥ-iva

<sup>a</sup> Apa tya cf Bopp Accentuationssystem § 138 *ent stae*, Nach kommen.

Let us not be like outsiders O Indra not like stranger  
to thee

WILSON Ever accepting the sweet (libation) as (they  
would) a son they sport playfully at sacrifices demolishing  
(all intruders)

LUDWIG Wie einen nicht absterbenden Sohn da  
Madhu bringend

#### Verse 4.

**Note 1** Ávyata a Vedic second aqrst of *vî* (*ag*) to stir up  
to excite From it *pravayana* a goad *pra-vetar* a driver  
The Greek *οι σ τροσ* gad fly has been referred to the same  
root See Fick Worterbuch, p 170

Roth (Wenzel Instrumental p 54) translates While you  
quickly throw yourselves into the mists from a verb *vya*

**Note 2** Adhiagan from *dhrag* a root which, by meta  
thesis of aspiration would assume the form of *diagh* or  
*dragh* In Greek the final medial aspirate being hardened  
reacts on the initial media and changes it to *t* as *bâhu*  
becomes *τηχus* *budh* *πυθ*, *bandh* *πενθ* This would give us  
*τρεχ* the Greek root for running Goth *thragjan*

**Note 3** *Harmyá* is used here as an adjective of *bhuvana*  
and can only mean living in houses It does not however  
occur again in the same sense though it occurs several  
times as a substantive meaning house Its original mean  
ing is fire pit then hearth then house, a transition of  
meaning analogous to that of *aedes* Most of the ancient  
nations begin their kitchen with a fire pit They dig a  
hole in the ground take a piece of the animal's raw hide  
and press it down with their hands close to the sides of the  
hole which thus becomes a sort of pot or basin This they  
fill with water and they make a number of stones red hot  
in a fire close by The meat is put into the water and the  
stones dropped in till the meat is boiled Catlin describes  
the process as awkward and tedious and says that since the  
Assinaboins had learnt from the Mandans to make pottery  
and had been supplied with vessels by the traders they had  
entirely done away the custom excepting at public fes  
tivals where they seem like all others of the human  
family to take pleasure in cherishing and perpetuating

their ancient customs<sup>a</sup> This pit was called *harmyá*<sup>1</sup> or *gharma* which is the Latin *foi mus* Thus we read

VII 36 16 *te harmye sthâ/ sisava/ ná subhîa/*

The Maruts bright like boys standing by the hearth

From meaning fire-pit or hearth *harmyá* afterwards takes the more general sense of house

VII 35 6 *tésham sám hanma/ aksham yuthâ idám harmyám táthâ*

We shut their eyes as we shut this house (possibly this oven)

VII, 76 2 *prauêi á agât adhi harmyebhya/*

The dawn comes near over the house tops

X 46, 3 *gâta/ á harmyeshu*

Agni born in the houses

X 73 10 *manyô/ iya/ya harmyeshu tasthau*

He came from Manyu he remained in the houses

In some of these passages *harmya* might be taken in the sense of householder but as *ha mya* in VII 35 6 has clearly the meaning of a building it seems better not to assign to it unnecessarily any new significations

If *harmya* or \**harma* meant originally a fire pit then a hearth a house we see the close connection between *harma* and *gharma*, *harmya* and *gharmya* Thus by the side of *harmyeshu* we find *gharmyeshu* (RV X 106 3) We find *gharma* meaning not only hearth in general but fire pit hearth and we find the same word used for what we should call the pit a place of torture and punishment from which the gods save their worshippers or into which they throw the evil doers

V 34, 3 *yuyutsantam támasi harmyé dhê/*

<sup>1</sup> Tylor Early History of Mankind p 262

<sup>2</sup> Spiegel who had formerly identified *harmyá* with the Zend *zairmya* in *zairmyazura* has afterwards recalled this identification see Spiegel Av Ubers. I p 190 Commentar über den Avesta, I p 297 Justi Handbuch p 119 Haug Pahlavi Glossar p 22 According to the Parsis the *Harimya* a *daêva* animal which appears at the rising of the sun is the turtle and Darmesteter (Ormazd et Ahriman p 283) identifies *zair* in *zair mya* with the Greek  $\chi\lambda\epsilon$  Sanskrit *har n uza*

When thou Indra hadst placed Sushna who was anxious to fight in the darkness of the pit

In the next verse we find

asûryé tamasi in the ghastly darkness

VIII 5 23 yuvam kâṁvâya nasatya api riptâya harmyé sarvat utiḥ dṛsasyathaḥ

You Nasatyas always grant your aid to Kaṁva when thrown into the pit

This fiery pit into which Atri is thrown and whence he, too was saved by the Asvins is likewise called gharma

I 112 7 119 6 VIII 73 3 X 80 3

Lastly we find

X 114 10 yadâ yamaḥ bhâvati harmyé hitâḥ

When Yama is seated in the house, or in the nether world

When the Pitars too the spirits of the departed the Manes are called gharma sad this is probably intended to mean dwelling on the hearth (X, 15, 9 and 10), and not dwelling in the abode of Yama.

Kuhn Zeitschrift, vol 11 p 234 'Die ihr die Luft erfüllt mit euer Kraft hervorstürmt ihr selbst gelenkten Laufes

#### Verse 5

**Note 1** Nad certainly means to sound and the causative might be translated by to make cry or shriek If we took párvata in the sense of cloud we might translate When you make the clouds roar if we took parvata for mountain we might with Professor Wilson render the passage by When your brilliant coursers make the mountains echo But nad like other roots which afterwards take the meaning of sounding, means originally to vibrate, to shake and if we compare analogous passages where nad occurs, we shall see that in our verse, too the Vedic poet undoubtedly meant nad to be taken in that sense

VIII 20 5 ákyutâ kit vaḥ ágman â nânadati parvatâsaḥ vanaspâtîḥ bhūmîḥ yāmeshu regate

At your racing even things that are immovable vibrate, the rocks the lord of the forest, the earth quivers on your ways (See I 37 7 note 1) Grassmann here translates nadayanta by erschuttern but in VIII 20 5 by erdrohnt

**Note 2** See I 37 7 note 1

**Note 3** Rathiyantī iva does not occur again. Sāyana explains it like a woman who wishes for a chariot or who rides in a chariot. I join it with óshadhī and take it in the sense of upamānād akāre (Pāṇ III 1 10) i.e. to behave like or to be like a chariot whether the comparison is meant to express simply the quickness of chariots or the whirling of their wheels. The Pada has rathiyanti, whereas the more regular form is that of the Samhitā rathiyantī. Cf. Pratisākhya 587.

### Verse 6

**Note 1** Su ketunā the instrumental of su ketu kindness good mindedness favour. This word occurs in the instrumental only and always refers to the kindness of the gods not like sumatī to the kindness of the worshipper also.

I, 79 9 ā naḥ agne su ketunā rayīm viśvāyū poshasam marḍikam dhehī gīvāse

Give us O Agni through thy favour wealth which supports our whole life give us grace to live

I 127 11 saḥ naḥ nédishtham dadṛśānaḥ ā bhara agne devébhuḥ sa kanāḥ su ketunā mahāḥ rāyaḥ su ketunā

Thou O Agni seen close to us bring to us in union with the gods by thy favour great riches by thy favour!

I 159 5 asmābhyām dyāvāprthivī (īti) su ketunā rayīm dhattam vāsu mantam sata gvinam

Give to us O Dyāvāprthivī by your favour wealth consisting of treasures and many flocks

V 51, 11 svasti dyāvāprthivī (īti) su ketunā.

Give us O Dyāvāprthivī happiness through your favour!

V 64 2 tā bāhāvā su ketuna prá yantam asmaḥ arkate  
Stretch out your arms with kindness to this worshipper!

In one passage of the ninth Māṇḍala (IX 63 30) we meet with su ketunam as an accusative referring to Soma the gracious and this would presuppose a substantive ketuna which however does not exist.

**Note 2** Sumatī has no doubt in most passages in the Rīgveda the meaning of favour, the favour of the gods. 'Let us obtain your favour let us be in your favour' are familiar expressions of the Vedic poets. But there are also numerous cases where that meaning is inapplicable and

where as in our passage we must translate *sumatī* by prayer or desire

In the following passages *sumatī* is clearly used in its original sense of favour blessing, or even gift

I 73 6 (7) *su matim bhikshamānaḥ*

Begging for thy favour

I 171 1 *su uktena bhikṣhe su matim turāṇām*

With a hymn I beg for the favour of the quick Maruts

I 114 3 *asyāma te su matim*

May we obtain thy favour! Cf I 114 9

I 114 4 *su matim it vayam asya a viṇimahe*

We choose his favour Cf III 33 11

I 117, 23 *sada kavī (iti) su matim ākṣake vim*

I always desire your favour O ye wise Asvins

I 156 3 *mahaḥ te vishṇo (iti) su matim bhagamahe*

May we O Vishṇu enjoy the favour of thee the mighty!

Bhikṣh to beg, used above is an old desiderative form of *bhāṣ* and means to wish to enjoy

III 4 1 *su matim rāsi vāsvaḥ*

Thou grantest the favour of wealth

VII 59, 1 *ūrdhvaḥ agniḥ su matim vasvaḥ asiet*

The lighted fire went up for the favour of wealth Cf VII

60 11, IX 97 26

III, 57 6 *vaso (iti) rāsva su matim visva ganyām*

Giant us O Vasu, thy favour which is glorious among men!

VII, 100 2 *tvam vishṇo (iti) su matim visva ganyām—dṛḥ*

Mahest thou Vishṇu give thy favour, which is glorious among men!

X 11 7 *yāḥ te agne su matim mārtaḥ al shat*

The mortal who obtained thy favour O Agni

II 34 15 *aiśvāri sā marutaḥ ya vaḥ utiḥ ó (iti) su vāśrā iva su matih gṛgitu*

Your help O Maruts which is to usward your favour may it come new like a cow!

VIII, 22 4 *asmān akṣha su matih vām subhaḥ patī (iti) a dhenuḥ iva dhāvatu*

May your favour O Asvins hasten towards us like a cow!

But this meaning is by no means the invariable meaning of *sumatī* and it will easily be seen that in the following

passages the word must be translated by prayer. Thus when Sarasvatî is called (I 3 11) *ketantî su matinam* this can only mean she who knows of the prayers as before she is called *kodayitî sūnritānām* she who excites songs of praise

I 151 7 *akkha girāḥ su matim gantam asma yū (itī)*

Come towards the songs towards the prayer you who are longing for us Cf V 20, 10

II 43 3 *tūshnīm āsināḥ su-matim kīkiddhi naḥ*

Sitting quiet listen O Sakuni (bird) to our prayer!

V 1 10 *ā bhandishthasya su matim kīkiddhi*

Take notice of the prayer of thy best prisoner! Cf V 33 1

VII 18 4 *ā naḥ indraḥ su matim gantu akkha*

May India come to our prayer!

VII 31 10 *pra ketase pra su matim kṛmudhvam*

Make a prayer for the wise god!

IX 96 2 *su matim yatī akkha*

He (Soma) goes near to the prayer

X, 148, 3 *viśhnam vipraḥ su matim kakānaḥ*

Thou the wise desiring the prayer of the Rishis

VIII 22 6 *tā vām adya sumatī bhūḥ subhāḥ patī (itī)*

asvinā pra stuvimahi

Let us praise to day the glorious Asvins with our prayers

IX 74 1 *tam imahe su matī*

We implore him with prayer

In our passage the verb *pīpartana* fill or fulfil, indicates in what sense *sumatī* ought to be taken. *Su-matim pīpartana* is no more than *kāmam pīpartana* fulfil our desire! See VII 62 3 *ā naḥ kāmam pūpurantu* I 158, 2 *kama-prēna ivā manasa* On *sumna* see Burnouf *Études* p 91 and Aufrecht in Kuhn's *Zeitschrift* vol iv p 274.

Note 3 *Kṛivīḥ-datī* has been a crux to ancient and modern interpreters. It is mentioned as a difficult word in the *Nighantū* and all that Yāska has to say is that it means possessed of cutting teeth (*Nir* VI 30 *kṛivīdatī vikāṭanadantī*). Professor Roth in his note to this passage says that *kṛivī* can never have the meaning of well which is ascribed to it in the *Nighantū* III 23 but seems rather to mean an animal perhaps the wild boar *κάρπος* with metathesis of *v* and *r*. He translates our e Where



your lightning with boar teeth tears In his Dictionary however he only says, *krivis*, perhaps the name of an animal and dant tooth Sayana contents himself with explaining *krivirdatī* by *vikshepāṇasīladantī*, having teeth that scatter about

My own translation is founded on the supposition that *krivis* the first portion of *krivirdatī* has nothing to do with *krivi*, but is a dialectic variety of *kravis* raw flesh the Greek *κρεας*, Latin *caro*, *cruor* It means what is raw bloody or gory From it the adjective *krūra* horrible *cruentus* (Curtius, *Grundzuge* p 142 Kuhn *Zeitschrift* vol 11, p 235) A name of the goddess Durgā in late Sanskrit is *krūradantī*, and with a similar conception the lightning I believe is here called *krivirdatī*, with gory teeth

**Note 4** It should be observed that in *rādatī* the simile of the teeth of the lightning is carried on For *rādatī* may be supposed to have had in the Veda too, the original meaning of *rādeie* and *rōdere* to scratch to gnaw *Rada* and *radana* in the later Sanskrit mean tooth It is curious however that there is no other passage in the Rig veda where *rad* clearly means to bite It means to cut in

I 61 12 *gōḥ na pārva vi rada tuasā*

Cut his joint through, as the joint of an ox

But in most passages where *rad* occurs in the Veda it has the meaning of giving It is not the same which we have in the Zend *rād* to give and which Justi rightly identifies with the root *rādh*. But *rad* to divide may like the German *theilen* in *zuthellen* have taken the meaning of giving Greek *δαίω* means to divide, but yields *daus* portion meal, just as Sanskrit *day*, to divide, yields *dāyas*, share 1 e inheritance.

This meaning is evident in the following passages

VII 79 4 *tāvat ushaḥ rādhaḥ asmabhyam rāsva yāvat stotri-bhyaḥ aradaḥ grīṇāṇā*

Grant us Ushas so much wealth as thou hast given to the singers when praised

I 116, 7 *kakshivāte aradatam puṇam-dhim*

You gave wisdom to Kakshivat.

I 169 8 *rada marūt-bhūḥ surudhaḥ gō-agrāḥ*

Give to the Maruts gifts rich in cattle  
 VII, 62 3 *ví naḥ sahásram surudhaḥ radantu*  
 May they (the gods) give to us a thousand gifts!  
 I 117 11 *vāgam viprāya—radanta*  
 Giving spoil to the sage!  
 VI 61 6 *rada pushā iva naḥ sanim*  
 Give us Sarasvatī wealth like Pushan!  
 IX 93 4 *rada indo (iti) rayim*  
 Give us O Indra wealth!  
 VII 32, 18 *rada vaso (iti)*  
 Indra thou who givest wealth!

In many passages however this verb *rad* is connected with words meaning way or path and it then becomes a question whether it simply means to grant a way or to cut a way open for some one. In Zend too the same idiom occurs and Professor Justi explains it by prepare a way. I subjoin the principal passages

VI 30 3 *yat ābhyaḥ aradaḥ gātum indra*  
 That thou hast cut a way for them (the rivers) Cf VII  
 74 4

IV 19 2 *pra vartanīḥ aradaḥ visvá dhenaḥ*  
 Thou (Indra) hast cut open the paths for all the cows  
 X 75 2 *prá te aradat váruṇaḥ yātave pathaḥ*

Varuṇa cut the paths for thee to go  
 VII 87 1 *radat pathaḥ varuṇaḥ sūryāya.*  
 Varuṇa cut paths for Surya

V 80 3 *patháḥ rádanti suvitāya devī*  
 She the dawn cutting open the paths for welfare  
 VII 60 4 *yásmai ādityāḥ ádhvanaḥ rádanti*  
 For whom the Ādityas cut roads

II 30 2 *patháḥ rádantiḥ—dhunayaḥ yanti artham*  
 Cutting their paths the rivers go to their goal

This last verse seems to show that the cutting open of a road is really the idea expressed by *rad* in all these passages. And thus we find the rivers themselves saying that Indra cut them out or delivered them

III 33 6 *indraḥ asmān aradat vágra báhuḥ.* Cf X, 89 7

Note 5 *Rināti* like the preceding expressions *krivirdati* and *radati* is not chosen at random for though it has the

general meaning of crushing or destroying it is used by the Vedic poets with special reference to the chewing or crunching by means of the teeth. For instance

I 148 4 *purūm dasmāḥ nī rināti gāmbhaiḥ*

Agni crunches many things with his jaws

I 127 4 *sthurā kit annā nī rināti ógasā*

Even tough morsels he (Agni) crunches fiercely

In a more general sense we find it used

V 41 10 *sokīḥ kesaḥ nī rināti vānā*

Agni with flaming hair swallows or destroys the forests

IV 19 3 *ahim vāgreṇa vī rināḥ*

Thou destroyedst Ahī with the thunderbolt

X 120 1 *sadyaḥ gagnanaḥ nī rināti sātī un*

As soon as born he destroys his enemies

**Note 8** *Sudhitā iva barhanā*. I think the explanation of this phrase given by Sâyana may be retained. He explains *sudhitā* by *subhātā* i.e. *sushīḥ* *preritā* well thrown well levelled and *barhanā* by *hatis tatsādhana hetir vā* a blow or its instrument a weapon. Professor Roth takes *barhanā* as an instrumental used adverbially in the sense of powerfully but he does not explain in what sense *sudhitā iva* ought then to be taken. We cannot well refer it to didyut lightning on account of the *iva* which requires something that can form a simile of the lightning. Nor is *su dhita* ever used as a substantive so as to take the place of *svadhītiva*. *Su dhita* has apparently many meanings but they all centre in one common conception. *Su dhita* means well placed of a thing which is at rest well arranged well ordered secure, or it means well sent well thrown of a thing which has been in motion. Applied to human beings it means well disposed or kind.

III 23 1 *nīḥ mathitāḥ su dhitāḥ a sadha sthe*

Agni produced by rubbing and well placed in his abode

VII 42 4 *su pritaḥ agnīḥ su dhitāḥ dāme ā*

Agni, who is cherished and well placed in the house

III, 29 2 *arānyoḥ nī hitāḥ gāta vedāḥ garbhaḥ iva su dhitāḥ garbhīṣṭshu*

Agni placed in the two fire sticks well placed like an embryo in the mothers. Cf X 27 16

VIII 60 4 abhi práyāmsi su-dhitā ā vaso (iti) gahi

Come O Vasu to these well placed offerings Cf I 135

4 VI 15 15 X 53 2

X 70 8 su dhitā havīmshi

The well-placed offerings

IV 2 10 (adhvarām) VII 7 3 (barhiḥ)

As applied to āyus life, súdhita may be translated by well established safe

II 27, 10 aśyāma āyāmshi su dhitāni pūrva

May we obtain the happy long lives of our forefathers

IV 50 8 saḥ it ksheti su-dhitaḥ ókasi své

That man dwells secure in his own house

Applied to a missile weapon sudhita may mean well placed as it were well shouldered, well held before it is thrown or well levelled well aimed when it is thrown

I 167 3 mīmīyaksha yeshu su dhitā—rīshāḥ

To whom the well held spear sticks fast

VI 33 3 tvam tān indra ubháyān amitrān dāsa vratrām ārya ka sūta vādhiḥ vana iva sú dhitebhiḥ atkaḥ

Thou Indra O hero struckest both enemies the barbarous and the Aryan fiends like forests with well aimed weapons

Applied to a poem sudhita means well arranged or perfect

I, 140, 11 idám agne su-dhitam duḥ dhitāt adhi priyāt ūm (iti) kit manmanaḥ préyaḥ astu te

May this perfect prayer be more agreeable to thee than an imperfect one though thou likest it

VII 32 13 mantram ákharvam su dhitam

A poem not mean, well contrived

As applied to men sudhita means very much the same as hita, well disposed, kind

IV 6 7 adha mitraḥ ná su-dhitaḥ pāvakāḥ agniḥ didāya manushishu vikshu

Then like a kind friend, Agni shone among the children of man

V 3 2 mitram su-dhitam

VI 15 2 mitráṁ ná yam su dhitam

VIII 23, 8 mitráṁ ná gane su dhitam ritá vani

X, 115 7 *mitrāsaḥ ná yé su dhitaḥ*

At last *su dhita* without reference to human beings, takes the general sense of kind good

III 11 8 *pāni vísvāni su dhitā agnēḥ asyāma manma bhūḥ*

May we obtain through our prayers all the goods of Agni

Here however *prayāmsi* may have to be supplied and in that case this passage too should be classed with those mentioned above VIII 60 4 &c

If then we consider that *sudhita* as applied to weapons means well held or well aimed we can hardly doubt that *barhanā* is here as Sayana says some kind of weapon I should derive it from *barhayati* to crush, which we have for instance

I 133 5 *pisanga-bhrīṣhām ambhrīm pisāḥ indri sam mrīma sarvam rakshaḥ ni burhaya*

Pound together the fearful *Pisāḥ* with his fiery weapons strike down every *Rakshas*

II 23, 8 *bṛhaspate deva-nidaḥ ní barhaya*

*Bṛhaspati* strike down the scoffers of the gods Cf VI 61, 3

*Barhanā* would therefore mean a weapon intended to crush an enemy a block of stone it may be or a heavy club and in that sense *barhāna* occurs at least once more

VIII 63 7 *yat pāṇka ganyayā viśā indre ghóshāḥ asri-kshata astrināt barhanā vipāḥ*

When shouts have been sent up to Indra by the people of the five clans then the club scattered the spears or then he scattered the spears with his club

In other passages Professor Roth is no doubt right when he assigns to *barhana* an adverbial meaning but I do not think that this meaning would be appropriate in our verse Grassmann also translates, ein wohlgezielte Pfeil

#### Verse 7

Note 1 *Alatrināsaḥ* a word which occurs but once more, and which had evidently become unintelligible even at the

time of Yāska He (Nir VI 2) explains it by *alamatardano* *meghaḥ* the cloud which opens easily This at least is the translation given by Professor Roth though not without hesitation *Alamatardanaḥ* as a compound is explained by the commentator as *atardanaparyāptaḥ alam ātardayitum udakam*, i e capable of letting off the water But *Devarāgayagvan* explains it differently He says *alam paryāptam ātardanam himsā yasya bahūdal atvāḥḥabalo megho viśeṣyate* i e whose injuring is great the dark cloud is so called because it contains much water *Sayana* too attempts several explanations In III 30 10 he seems to derive it from *tr̥ṣh* to kill not like Yāska from *tr̥ṣd* and he explains its meaning as the cloud which is exceedingly hurt by reason of its holding so much water In our passage he explains it either as *anatr̥ma* free from injury or good hurters of enemies or good givers of rewards

From all this I am afraid we gain nothing Let us now see what modern commentators have proposed in order to discover an appropriate meaning in this word Professor Roth suggests that the word may be derived from *rā* to give and the suffix *tr̥ma* and the negative particle thus meaning one who does not give or yield anything But if so how is this adjective applicable to the Maruts who in this very verse are praised for their generosity? *Langlois* in our passage translates *heureux de nos louanges* in III 30 10 'qui laissait flétrir les plantes' *Wilson* in our passage translates devoid of malevolence but in III 30 10 heavy

I do not pretend to solve all these difficulties but I may say this in defence of my own explanation that it fulfils the condition of being applicable both to the Maruts and to the demon *Bala* The suffix *tr̥ma* is certainly irregular and I should much prefer to write *alatr̥ma* for in that case we might derive *lātr̥in* from *lat̥ia* and to this *lātr̥ia* i e *rātra* I should ascribe the sense of barking The root *rai* or *rā* means to bark and has been connected by Professor *Aufrecht* with Latin *rīre* *inrīre* and possibly *inrītare*<sup>a</sup>

<sup>a</sup> Kuhn *Zeitschrift* ol 12 p 233

thus showing a transition of meaning from barking to provoking or attacking. The same root *lâ* explains also the Latin *lâtrare* to bark *allatraire* to assail and whatever ancient etymologists may say to the contrary the Latin *latro* an assailer. The old derivation '*latrones eos antiqui dicebant, qui conducti militabant* *απο της λατρείας* seems to me one of those etymologies in which the scholars of Rome who had learnt a little Greek delighted as much as scholars who know a little Sanskrit delight in finding some plausible derivation for any Greek or Latin word in Sanskrit. I know that Curtius (*Grundzuge*, p. 326) and Corssen (*Kritische Nachtrage* p. 239) take a different view but a foreign word derived from *λατροι*, pay, hire would never have proved so fertile as *latro* has been in Latin.

If then we could write *alâtrinaśaḥ* we should have an appropriate epithet of the Maruts in the sense of not assailing or not reviling in fact, free from malevolence as Wilson translated the word or rather Śāyana's explanation of it *âtardanarahita*. What gives me some confidence in this explanation is this that it is equally applicable to the other passage where *alâtrina* occurs, III 30 10

*alâtrinaḥ valāḥ indra vragāḥ góḥ purā hântoḥ bháyamanaḥ*  
v1 ara

Without barking did Vala the keeper of the cow full of fear open before thou struckest him

If it should be objected that *vragā* means always stable and is not used again in the sense of keeper one might reply that *vragāḥ* in the nom sing, occurs in this one single passage only and that *bháyamānaḥ*, fearing clearly implies a personification. Otherwise one might translate

Vala was quiet O Indra, and the stable of the cow came open full of fear before thou struckest. The meaning of *alâtrina* would remain the same the not barking being here used as a sign that Indra's enemy was cowed and no longer inclined to revile or defy the power of Indra. Hom. hymn in Merc 145, οὐδὲ κυνὲς λελακοντο

Note 2 See I 38, 15, note 1, page 95

## Verse 8

**Note 1** Abhi hruti seems to have the meaning of assault injury insult It occurs but once, but abhi hrut a feminine substantive with the same meaning occurs several times The verb hru which is not mentioned in the Dhātupāṭha but has been identified with hvar occurs in our hymn verse 12

I 128 3 saḥ naḥ ti' ate duḥ itāt abhi hrutaḥ samsāt aghāt abhi hrutaḥ

He protects us from evil from assault from evil speaking from assault

X 63 11 trāyadhvam naḥ duḥ evāyāḥ abhi hrutaḥ

Protect us from mischievous injury'

I 189 6 abhi hrutām āsi hi deva vishpat

For thou god art the deliverer from all assaults Vishpat deliverer from vi and spar to bind

Vī hruta which occurs twice means evidently what has been injured or spoiled

VIII, 1 12 īshkartā vi hrutam punar (iti).

He who sets right what has been injured Cf VIII 20 26

Āvi hruta again clearly means uninjured intact entire

V, 66 2 tā hi kshatram āvi hrutam—āsāte

For they both have obtained uninjured power

X 170, 1 āyuh dādhat yagnā patau āvi hrutam

Giving uninjured life to the lord of the sacrifice

## Verse 9

**Note 1** Tavishā certainly means strength and that it is used in the plural in the sense of acts of strength we can see from the first verse of our hymn and other passages But when we read that tavishāḥ are placed on the chariots of the Maruts just as before bhadra good things food &c are mentioned it is clear that so abstract a meaning as strength or powers would not be applicable here We might take it in the modern sense of forces i e your armies your companions are on your chariots striving with each other but as the word is a neuter weapons as the means



of strength seemed a preferable rendering. As to *mitha spridhya* see I 119, 3 p 164

**Note 2** The rendering of this passage must depend on the question whether the *khâdis* whatever they are can be carried on the shoulders or not. We saw before (p 120) that *khadis* were used both as ornaments and as weapons and that when used as weapons they were most likely rings or quoits with sharp edges. There is at least one other passage where these *khâdis* are said to be worn on the shoulders

VII 56 13 *âmseshu â maruta/ khâd'ya/ va/ vâksha/ su rukmâ/ upa sisriyânâ/*

On your shoulders are the quoits on your chests the golden chains are fastened

In other places the *khadis* are said to be in the hands *hâsteshu* but this would only show that they are there when actually used for fighting. Thus we read

I 168 3 *âeshâm âmseshu rambhini iva rarabhe hasteshu khâdih ka kritih ka sam dadhe*

To their shoulders there clings as if a clinging wife in their hands the quoit is held and the dagger

In V, 58 2, the Maruts are called *khâdi hasta*, holding the quoits in their hands. There is one passage which was mentioned before (p 112) where the *khâdis* are said to be on the feet of the Maruts and on the strength of this passage Professor Roth proposes to alter *prâ patheshu* to *pra padeshu* and to translate 'The *khâdis* are on your forefeet. I do not think this emendation necessary. Though we do not know the exact shape and character of the *khadi* we know that it was a weapon most likely a ring occasionally used for ornament and carried along either on the feet or on the shoulders but in actual battle held in the hand. The weapon which *Vishnu* holds in one of his right hands, the so called *kakri* may be the modern representation of the ancient *khâdi*. What however is quite certain is this that *khâdi* in the Veda never means food, as *Sâyana* optionally interprets it. This interpretation is accepted by Wilson who translates 'At your resting-places on the road refreshments (are ready). Nay he

goes on in a note to use this passage as a proof of the advanced civilisation of India at the time of the Vedic Rishis. The expression, he says 'is worthy of note as indicating the existence of accommodations for the use of travellers' the prapatha is the choltri of the south of India, the sarai of the Mohammedans a place by the road side where the travellers may find shelter and provisions

**Note 3** This last passage shows that the poet is really representing to himself the Maruts as on their journey and he therefore adds your axle turns the two (IV, 30, 2) wheels together which probably means no more than, your chariot is going smoothly or quickly. Though the expression seems to us hardly correct yet one can well imagine how the axle was supposed to turn the wheels as the horses were drawing the axle and the axle acted on the wheels. Anyhow no other translation seems possible. Samayā in the Veda means together at once, and is the Greek *σμη* generally *σμοῦ* or *σμῶς* the Latin *simul*. Cf I 56, 6 73, 6 113 10, 163 3 VII 66, 15, IX, 75 4 85 5 97 56

*Vṛt* means to turn and is frequently used with reference to the wheels

VIII, 46 23 *dasā syāvaḥ—nemim nī vavṛituḥ*

The ten black horses turn down the felly or the wheel

IV 30 2 *satrā te anu kṛṣṭīyaḥ vṛvāḥ kākṛā iva vavṛituḥ*

All men turn always round thee like wheels

That the *Ātmanepada* of *vṛt* may be used in an active sense we see from

I, 191 15 *tātaḥ viśham pra vavṛite*

I turn the poison out from here

All the words used in this sentence are very old words, and we can with few exceptions turn them into Greek or Latin. In Latin we should have *axis vos(ter) circos simul divertit*. In Greek *ἄξων υ(μῶν) κύκλω δμῆ*

### Verse 10

**Note 1** See I, 64, 4, note 1, page 111

**Note 2** See I 166 1 note 1 page 212

**Note 3** On *éta* in the sense of fallow deer or, it may be antelope see I, 165, 5, note 2, page 196

*Éta* originally means variegated and thus becomes a name of any speckled deer it being difficult to say what exact species is meant. *Sâyana* in our passage explains *étâh* by *suklavarnâ mālâh* many coloured wreaths or chains which may be right. Yet the suggestion of Professor Roth that *étâh*, deer stands here for the skins of fallow deer is certainly more poetical and quite in accordance with the Vedic idiom which uses for instance *go* cow not only in the sense of milk—that is done even in more homely English,—but also for leather and thong. It is likewise in accordance with what we know of the earliest dress of the Vedic Indians that deer skins should here be mentioned. We learn from *Āsvalayana's Gṛhya sūtras* of which we now possess an excellent edition by Professor Stenzler and a reprint of the text and commentary by *Rāma Narayana Vidyāratna* in the *Bibliotheca Indica* that a boy when he was brought to his tutor i.e. from the eighth to possibly the twenty fourth year had to be well combed and attired in a new dress. A *Brāhmaṇa* should wear the skin of an antelope (*aṇeya*) the *Kshatriya* the skin of a deer (*raurava*) the *Vaiśya* the skin of a goat (*āga*). If they wore dresses that of the *Brāhmaṇa* should be dark red (*kāshaya*) that of the *Kshatriya* bright red (*mangishtha*) that of the *Vaiśya* yellow (*haridra*). The girdle of the *Brāhmaṇa* should be of *Munga* grass that of the *Kshatriya* a bow string that of the *Vaiśya* made of sheep's wool. The same regulations occur in other *Sūtras*, as, for instance the *Dharma sūtras* of the *Āpastambiyas* and *Gautamas* though there are certain characteristic differences in each which may be due either to local or to chronological causes. Thus according to the *Āpastambīya sūtras* which have been published by Professor Buhler the *Brāhmaṇa* may wear the skin of the *harṇa* deer or that of the antelope (*aṇeyam*) but the latter must be from the black antelope (*krishnam*) and, a proviso is added that if a man wears the black antelope skin he must never spread it out to sit or sleep on it. As materials for the dress, *Āpastamba*

allows *sana* hemp<sup>a</sup> or *kshumâ* flax and he adds that woollen dresses are allowed to all castes as well as the *kambala* (masc) which seems to be any cloth made of vegetable substances (*darbhâdinirmitam kṣīam kambalam*). He then adds a curious remark which would seem to show

<sup>a</sup> *Sana* is an old Aryan word though its meanings differ. Hesychius and Eustathius mention *καννα* as being synonymous with *ψιαθος* reed. Pollux gives two forms *κα να* and *κανα*, (Pollux X 166 *πανακα δε εστι ψιαθος η ν τοις ακατοις ην και κ ν ν καλουσιν* VII 176 *κα να δε το εκ καναβων πλ γμα*). This is important because the same difference of spelling occurs also in *κανναβς* and *καναβος* or *κανναβος* a model a lay figure which Lobeck derives from *κα να*. In Old Norse we have *hanp* r in A S *hænep* hemp Old High Germ *hanaf*.

The occurrence of the word *sana* is of importance as showing at how early a time the Aryans of India were acquainted with the use and the name of hemp. Our word hemp the A S *hænep* the Old Norse *hanp* r are all borrowed from Latin *cannabis* which like other borrowed words has undergone the regular changes required by Grimm's law in Low German and also in High German *hanaf*. The Slavonic nations seem to have borrowed their word for hemp (Lith *kanapė*) from the Goths the Celtic nations (Ir *canaib*) from the Romans (cf Kuhn *Beitrage* vol II p 382). The Latin *cannabς* is borrowed from Greek and the Greeks to judge from the account of Herodotus most likely adopted the word from the Aryan Thracians and Scythians (Her IV 74 Picot *Les Aryens* vol I p 314). *Κανναβς* being a foreign word it would be useless to attempt an explanation of the final element *bis* which is added to *sana* the Sanskrit word for hemp. It may be *visa* fibre or it may be anything else. Certain it is that the main element in the name of hemp was the same among the settlers in Northern India and among the Thracians and Scythians through whom the Greeks first became acquainted with hemp.

The history of the word *καναβς* must be kept distinct from that of the Greek *κ να* or *κ να* reed. Both spellings occur for Pollux X 166 writes *πανακα δε εστι ψιαθος η εν τοις ακτιοις ην και κ να καλουσιν* but VII 176 *καννα δε το εκ κ ναβων πλ γμα*. This word *κα να* may be the same as the Sanskrit *sana* only with this difference that it was retained as common property by Greeks and Indians before they separated and was applied differently in later times by the one and the other.

that the Brâhmanas preferred skins and the Kshatriyas clothes for he says that those who wish well to the Brâhmanas should wear agina skins and those who wish well to the Kshatriyas should wear vastra, clothes and those who wish well to both should wear both but, in that case the skin should always form the outer garment. The Dharma sûtras of the Gautamas which were published in India prescribe likewise for the Brâhmana the black antelope skin and allow clothes of hemp or linen (*savakshaumâhîra*) as well as kutapas (woollen cloth) for all. What is new among the Gautamas is that they add the karpasa, the cotton dress which is important as showing an early knowledge of this manufacture. The karpasa dress occurs once more as a present to be given to the Potar priest (*Asv. Srauta sûtras IX 4*) and was evidently considered as a valuable present taking precedence of the kshaumi or linen dress. It is provided that the cotton dress should not be dyed for this I suppose is the meaning of *avikṛta*. Immediately after however it is said that some authorities say the dress should be dyed red (*kashâyam apy eke*) the very expression which occurred in *Âpastamba* and that, in that case the red for the Brâhmana's dress should be taken from the bark of trees (*vârksha*). *Manu* who here, as elsewhere simply paraphrases the ancient Sûtras says, II 41

*kârshṇauravabastânî karmamî brahma-kârṇinî*

*vasirann ânupurvyena sâvakshaumâvikânî ka*

Let *Brahma-kârṇins* wear (as outer garments) the skins of the black antelope, the deer the goat, (as under garments) dresses of hemp flax, and sheep's wool in the order of the three castes

The Sanskrit name for a dressed skin is *agina* a word which does not occur in the *Rig veda*, but which if Bopp is right in deriving it from *agâ*, goat as *aiyis* from *aiğ* would have meant originally not skin in general but a goat-skin. The skins of the *éta* here ascribed to the Maruts would be identical with the *ameya* which *Âsvalâyana* ascribes to the Brâhmana not, as we should expect to the Kshatriya if, as has been supposed *ameya* is derived from *ena*, which is a secondary form particularly in the

feminine eni of eta There is however another word *eda* a kind of sheep which but for Festus might be *haedus* and by its side *ena* a kind of antelope These two forms pie suppose an earlier *erna* or *aina* and point therefore in a different direction though hardly to *apves*

**Note 4** I translate *kshura* by sharp edges but it might have been translated literally by razors for strange as it may sound razors were known not only during the Vedic period but even previous to the Aryan separation The Sanskrit *kshura* is the Greek *ξυρος* or *ξίροι* In the Veda we have clear allusions to shaving

X 142 4 *yadā te vāta/ nu vāti so/ i/ vapti iva smāru vapasi prā bhuma*

When the wind blows after thy blast then thou shavest the earth as a barber shaves the beard Cf I 65 4

If as B and R suggest *vaptar* barber is connected with the more modern name for barber in Sanskrit viz *napita* we should have to admit a root *vap* in the sense of tearing or pulling vellere from which we might derive the Vedic *svapī* (VII 56 3) beak Corresponding to this we find in Old High German *snabul* beak (*schnepe* snipe) and in Old Norse *nef* The Anglo Saxon *neb* means mouth and nose while in modern English *neb* or *nib* is used for the bill or beak of a bird<sup>a</sup> Another derivation of *nāpita*, proposed by Professor Weber (*Kuhn's Beilage* vol 1 p 505) who takes *nāpita* as a dialectic form of *snāpitar*, *balneator* or *lavator* might be admitted if it could be proved that in India also the barber was at the same time a *balneator* burnouf *Lotus* p 452 translating from the *Samanna phala Sutta* mentions among the different professions of the people those of *portier* *barbier*, and *'baigneur*

### Verse 11

**Note 1** *Vi bhūtaya/* is properly a substantive meaning

<sup>a</sup> Grimm *Deutsche Grammatik* vol III pp 400 409 There is not yet sufficient evidence to show that Sanskrit *sv* German *sn* and Sanskrit *n* are interchangeable but there is at least one case that may be analogous Sanskrit *svaṣṭe* to embrace to twist round a person German slang *Schlange* snake, and Sanskrit *naga* snake Grimm *Deutsche Grammatik* vol III p 364

power, but like other substantives\* and particularly substantives with prepositions it can be used as an adjective and is in fact more frequently used as an adjective than as a substantive. In English we may translate it by power. It is a substantive.

I 8 9 *eva hi te vi bhutayaḥ utayaḥ indra mā vate sadyāḥ*  
/it sānti dārushe

For indeed thy powers, O Indra are at once shelters for a sacrificer like me

But it is an adjective

I 30 5 *vī bhūtīḥ astu sūnṛtā*

May the prayer be powerful

VI 17 4 *mahām anūnam tavasam vī bhūtim matsarasāḥ*  
*gararīshanta pra sāham*

The sweet draughts of Soma delighted the great the perfect the strong the powerful the unyielding Indra  
Cf VIII 49 6 50 6

*Vibhvāḥ* with the Svarita on the last syllable has to be pronounced *vibhuāḥ*. In III 6 9 we find *vi bhavaḥ*

Note 2 See I 87 1 note 1 page 160

Note 3 See I 6 5 note 1 page 41

### Verse 12

Note 1 *Mahī-tvanam* greatness is formed by the suffix *tvana* which Professor Aufrecht has identified with the Greek *συν* (*συναι*) see Kuhn's *Zeitschrift* vol 1 p 48. The origin of this suffix has been explained by Professor Benfey *ibid* vol VII p 120 who traces it back to the suffix *tvān* for instance 1 *tvān goer* in *prātāḥ* (*tvā*=*prātāḥ yāvā*

Note 2 *Vratā* is one of the many words which though we may perceive their one central idea and their original purport we have to translate by various terms in order to make them intelligible in every passage where they occur. *Vratā* (from *vri vrimoti*) I believe meant originally what is enclosed protected set apart the Greek *τοπος*

I V 46 7 *yāḥ pārthivāsāḥ yāḥ apām āpi vraté tāḥ naḥ*  
*dēviḥ su havāḥ sārma yakṣhata*

\* See Benfey Kuhn's *Zeitschrift* vol II, p 216

O ye gracious goddesses who are on the earth or in the realm of the waters grant us your protection !

Here vrata is used like *vrigana* see I 165 15 note 3 page 208

X 114 2 *tasām nī kīkyuḥ kavayaḥ nī dānam pareshu yāḥ guhyeshu vratēshu*

The poets discovered their (the Niritis) origin who are in the far hidden chambers

I 163 3 *āsī tritaḥ guhyena vratena*

Thou art Trita within the hidden place or with the secret work

Dr Muir sent me another passage

III 54 5 *dādṛśre eshām avama sādāmsī pāreshu yā guhyeshu vrateshu*

2 Vratā means what is fenced off or forbidden, what is determined what is settled and hence like dharma law ordinance Varayati means to prohibit. In this sense vratā occurs very frequently

I 25 1 *yat kīṭ hī te viśaḥ yathā pra devī varuṇa vratam, minimasi dyavi dyavi*

Whatever law of thine we break O Varuṇa day by day men as we are

II 8 3 *yasya vratām nā mīyate*

Whose law is not broken

III, 32, 8 *indriasya karma su kṛtā pūṇṇi vratāni devāḥ na minanti visve*

The deeds of Indra are well done and many all the gods do not break his laws or do not injure his ordinances

II 24 12 *visvam satyam maghavanā yuvoh it āpaḥ kṇa prā minanti vratām vām*

All that is yours O powerful gods is true even the waters do not break your law

II, 38 7 *nakīḥ asya tani vrata devasya savituḥ minanti*

No one breaks these laws of this god Savitar Cf I

38 9

I 92, 12 *āminatī daivyaṇi vratāni*

Not injuring the divine ordinances Cf I 124, 2

X 12 5 *kāt asya atī vratam kakṛima*

Which of his laws have we overstepped?



VIII 25 16 tasya vratāni ānu vaḥ karamasi

His ordinances we follow

X 33, 9 na devānam atī viatam satā atma kṇa gīvati

No one lives beyond the statute of the gods even if he had a hundred lives

VII 5 4 tāva tī dhātu prithivī uta dyauḥ vaiśvanara  
vratam agne saḥanta

The earth and the sky followed thy threefold law O  
Agni Vaisvānara

VII 87 7 yaḥ mṛīḷāy āti lakrushe kīti āgaḥ vayām syāma  
varuṇe anāgāḥ ānu viatāni aditeḥ rīdhantaḥ

Let us be sinless before Varuṇa who is gracious even to  
him who has committed sin performing the laws of Aditi!

II 28 8 namaḥ purā te varuṇa utā nūnām utā aparām  
tūvi gāta bravāma tve hi kam paivate na sūtāni apra  
kyutāni duḥ dabha vratāni

Formerly, and now, and also in future let us give praise  
to thee O Varuṇa for in thee O unconquerable, all laws  
are grounded immovable as on a rock

A very frequent expression is *anu viatam* according to  
the command of a god II 38 3 6 VIII 40 8 or simply  
*inu vratām* according to law and order

I 136 5 tām aryamā abhī rakshati ṛṣu yāntam anu  
vratām

Aryaman protects him who acts uprightly according  
to law

Cf III 61 1, IV 13 2 V, 69 1

3 The laws or ordinances or institutions of the gods are  
sometimes taken for the sacrifices which are supposed to be  
enjoined by the gods and the performance of which is in a  
certain sense the performance of the divine will

I 93 8 yaḥ agnīshoma havishā śrīparyāt devadrīkā  
mānasā jāḥ ghrīteṇa tasya viatam rakshatam pātam am  
hasaḥ

He who worships Agni and Soma with oblations with a  
godly mind or with an offering protect his sacrifice, shield  
him from evil!

I 31 2 tvām agne prathamā ānguaḥ tamaḥ kavīḥ  
devānām pari bhūḥasī vratām

Agni the first and wisest of poets thou performest the sacrifice of the gods

III 3 9 tasya vratāni bhuri poshiva/ vayam upa bhū shema dame ā suvṛktī bhī/

Let us who possess much wealth perform with prayers the sacrifices of Agni within our house

In another acceptation the viatas of the gods are what they perform and establish themselves their own deeds

III, 6, 5 vratā te agne mahata/ mahāni tava kratvā ródasī (iti) ā tatantha

The deeds of thee the great Agni are great by thy power thou hast stretched out heaven and earth

VIII 42 1 astabhnāt dyām ásuia/ visva vedā/ amūrita varuṇā/ prithivyā/ ā asidat visvā bhuvanāni sam rāt visvā it tāni varuṇasva vratāni

The wise spirit established the sky and made the width of the earth as king he approached all beings—all these are the works of Varuṇa

VI 14 3 tūrvanta/ dasyum āyava/ vrata/ sīkshanta/ avratām

Men fight the fiend trying to overcome by their deeds him who performs no sacrifices or the lawless enemy

Lastly viata comes to mean sway power or work and the expression vraté tava signifies at thy command under thy auspices

I, 24 15 atha vayam āditya vrata tava ānāgasa/ āditaye syama

Then, O Aditya, under thy auspices may we be guiltless before Aditi

VI 54, 9 pūshan tava vrata vayam ná rishyema kada kaná

O Pushan may we never fail under thy protection

X 36 13 ye savitū/ satya savasya visve mitrasya vrata varuṇasya devā/

All the gods who are in the power of Savitar Mitra and Varuṇa

V 83 5 yasya vraté prithivī namnamīti yasya vrata sapha vat gārbhurīti yasya vrata oshadhī/ visva rūpā/ sāk na/ paiganya māhi sārma yakkā

At whose bidding the earth bows down, at whose bidding hoofed animals run about at whose bidding the plants assume all shapes, mayest thou O Parganya yield us great protection!

**Note 3** Dâtra if derived from dâ, would mean gift and that meaning is certainly the most applicable in some passages where it occurs

IX 97 55 asi bhagañ asi dâtrâsya dâtâ

Thou art Bhaga thou art the giver of the gift

In other passages too particularly in those where the verb dâ or some similar verb occurs in the same verse it can hardly be doubted that the poet took dâtrâ like datra or dattra, in the sense of gift bounty largess

I 116, 6 yâm asvinâ dadathuñ svetam âsvam—tat vâm dâtram mahi kîrtenyam bhut

The white horse O Asvins which you gave, that your gift was great and to be praised

I 185 3 anehâñ dâtrâm âditeñ anarvam huve

I call for the unrivalled the uninjured bounty of Aditi

VII 56 21 mã vañ dâtrât marutañ nîñ arâma

May we not fall away from your bounty, O Maruts!

III 54 16 yuvam hí sthâñ rayi dau nañ 1ayînâm dâtram rakshetse

For you Nâsatyas are our givers of riches, you protect the gift.

VI 20 7 rîgîsvane dâtrâm dârushe dâñ

To Rîgîsvan, the giver thou givest the gift

VIII 43 33 tát te sahasva îmahe dâtrâm yât ná upa dâsyati, tvât agne vâryam vâsu

We ask thee strong hero for the gift which does not perish, we ask from thee the precious wealth

X 69, 4 dâtrâm rakshasva yat idâm te asmé (iti)

Protect this gift of thine which thou hast given to us

VIII 44 18 îsishe vâryasya hí dâtrâsya agne svâñ patiñ

For thou, O Agni lord of heaven art the master of the precious gift Cf IV 38 1

Professor Roth considers that dâtra is derived rather from dâ to divide and that it means share, lot, possession But there is not a single passage where the meaning of gift or

bounty does not answer all purposes In VII, 56, 21, *mā vaḥ dātrāt marutaḥ nīḥ arāma*, is surely best translated by 'let us not fall away from your bounty and in our own passage the same meaning should be assigned to *datra*. The idea of *dātra* bounty is by no means incompatible with *vratā* realm dominion, sway if we consider that the sphere within which the bounty of a king or a god is exercised and accepted is in one sense his realm. What the poet therefore says in our passage is simply this that the bounty of the Maruts extends as far as the realm of *Aditi* i e is endless or extends everywhere *Aditi* being in its original conception the deity of the unbounded world beyond, the earliest attempt at expressing the Infinite.

As to *dātra* occurring once with the accent on the first syllable in the sense of sickle, see M. M., 'Über eine Stelle in Yāska's Commentar zum Naighantuka Zeitschrift der Deutschen Morgenländischen Gesellschaft 1853, vol. vii p. 375.

VIII, 78, 10 *tava it indra ahām ā sasā hāste dātram kana ḁ dade*

Trusting in thee alone O Indra I take the sickle in my hand

This *dātra*, sickle, is derived from *do* to cut

### Aditi, the Infinite.

**Note 4.** *Aditi*, an ancient god or goddess is in reality the earliest name invented to express the Infinite not the Infinite as the result of a long process of abstract reasoning, but the visible Infinite visible as it were, to the naked eye the endless expanse beyond the earth, beyond the clouds, beyond the sky. That was called *Aditi*, the unbounded the unbounded, one might almost say but for fear of misunderstandings, the Absolute for it is derived from *di* bond and the negative particle and meant therefore originally what is free from bonds of any kind, whether of space or time free from physical weakness free from moral guilt. Such a conception became of necessity a being, a person, a god. To us such a name and such a conception seem decidedly modern, and to find in the Veda *Aditi*, the

Infinite, as the mother of the principal gods is certainly, at first sight startling. But the fact is that the thoughts of primitive humanity were not only different from our thoughts but different also from what we think their thoughts ought to have been. The poets of the Veda indulged freely in theogonic speculations without being frightened by any contradictions. They knew of Indra as the greatest of gods they knew of Agni as the god of gods they knew of Varuna as the ruler of all but they were by no means startled at the idea that their Indra had a mother or that their Agni was born like a babe from the friction of two fire sticks or that Varuna and his brother Mitra were nursed in the lap of Aditi. Some poet would take hold of the idea of an unbounded power of Aditi, originally without any reference to other gods. Very soon these ideas met and without any misgivings either the gods were made subordinate to and represented as the sons of Aditi or where Indra was to be praised as supreme Aditi was represented as doing him homage.

VIII 12 14. *utá sva rāge áditiḥ stomam indraya gīganat*  
And Aditi produced a hymn for Indra, the king

Here Professor Roth takes Aditi as an epithet of Agni, not as the name of the goddess Aditi while Dr Muir rightly takes it in the latter sense and likewise retains *stómam* instead of *sómam* as printed by Professor Aufrecht. Cf VII 38, 4.

The idea of the Infinite as I have tried to show else where was most powerfully impressed on the awakening mind, or as we now say was revealed by the East\*. It is impossible to enter fully into all the thoughts and feelings that passed through the minds of the early poets when they formed names for that far, far East from whence even the early dawn, the sun the day their own life seemed to spring. A new life flashed up every morning before their eyes and the fresh breezes of the dawn reached them like greetings from the distant lands beyond the mountains beyond the clouds beyond the dawn beyond "the immortal

\* Lectures on the Science of Language, Second Series p 499

sea which brought us hither' The dawn seemed to them to open golden gates for the sun to pass in triumph and while those gates were open their eyes and their mind strove in their childish way to pierce beyond the limits of this finite world That silent aspect awakened in the human mind the conception of the Infinite the Immortal the Divine Aditi is a name for that distant East but Aditi is more than the dawn Aditi is beyond the dawn and in one place (I 113 19) the dawn is called 'the face of Aditi áditer ánikam Thus we read

V, 62 8 *híraṇya rupam ushasaḥ ví ushtau áyaḥ sthūnam ut itā sūryasya ā rohathaḥ varuna mitra gartam ataḥ lakshāthe (iti) aditim ditiṁ ka*

Mitra and Varuna you mount your chariot which is golden when the dawn bursts forth and has iron poles at the setting of the sun from thence you see Aditi and Diti, i e what is yonder and what is here

If we keep this original conception of Aditi clearly before our mind the various forms which Aditi assumes even in the hymns of the Veda will not seem incoherent Aditi is not a prominent deity in the Veda, she is celebrated rather in her sons the Adityas than in her own person While there are so many hymns addressed to Ushas, the dawn or Indra, or Agni or Savitar there is but one hymn X 72 which from our point of view though not from that of Indian theologians might be called a hymn to Aditi Nevertheless Aditi is a familiar name a name of the past whether in time or in thought only and a name that lives on in the name of the Adityas the sons of Aditi including the principal deities of the Veda

### Aditi and the Âdityas

Thus we read

I, 107 2 *upa naḥ devāḥ ávasā ā gamantu ángirasām sāma bhūḥ stūyāmānāḥ indraḥ indriyaḥ marutaḥ marút-bhūḥ ádityaḥ naḥ aditih sárma yamsat*

May the gods come to us with their help, praised by the songs of the Angiras,—Indra with his powers, the Maruts with the storms may Aditi with the Âdityas give us protection!

X, 66 3 *indraḥ vāsu-bhiḥ pāri pātu naḥ gayam ādityaḥ naḥ āditiḥ sarma yakkhatu rudrāḥ rudrebhiḥ devaḥ mṛita yāti naḥ tvāshṭā naḥ gnābhiḥ suvitāya ginvatu*

May Indra with the Vasus watch our house may Aditi with the Ādityas give us protection, may the divine Rudra with the Rudras have mercy upon us may Tvashṭar with the mothers bring us to happiness!

III, 54, 20 *ādityaḥ naḥ āditiḥ sṛmotu yakkhantu naḥ marūtaḥ sarma bhadram*

May Aditi with the Adityas hear us, may the Maruts give us good protection!

In another passage Varuna takes the place of Aditi as the leader of the Adityas

VII 35 6 *sām naḥ indraḥ vāsu bhiḥ devāḥ astu sam ādityebhiḥ varunaḥ su samsaḥ sam naḥ rudrāḥ rudrebhiḥ gālāshaḥ sam naḥ tvāshṭa gnābhiḥ iha sṛmotu*

May Indra bless us the god with the Vasus! May Varuna the glorious, bless us with the Ādityas! May the relieving Rudra with the Rudras bless us! May Tvashṭar with the mothers kindly hear us here!

Even in passages where the poet seems to profess an exclusive worship of Aditi as in

V 69, 3 *prātāḥ devīm āditim gohavimī madhyāndine ut itā sūryasya,*

I invoke the divine Aditi early in the morning at noon and at the setting of the sun

Mitra and Varuna, her principal sons are mentioned immediately after and implored like her, to bestow blessings on their worshipper

Her exclusive worship appears once, in VIII, 19 14.

A very frequent expression is that of *ādityāḥ āditiḥ* without any copula to signify the Ādityas and Aditi

IV, 25, 3 *kāḥ devānām avaḥ adya vṛmīte kāḥ ādityān aditim gyotīḥ ite*

Who does choose now the protection of the gods? Who asks the Ādityas, Aditi for their light?

VI 51 5 *vīrve ādityāḥ adite sa-gōshaḥ asmābhyam sarma bahulam vī yanta.*

All ye Âdityas Aditi together grant to us your manifold protection!

X 39 11 na tám rāgānau adite kútaḥ kaná ná ámhah  
asnoti duḥ itam nákiḥ bhayám

O ye two kings (the Arjuns) Aditi no evil reaches him from anywhere no misfortune no fear (whom you protect)  
Cf VII 66 6

X 63 5 tām ā vivāsa námasā suvrīktī bhūḥ mahāḥ âdityān  
aditim svastāye

I cherish them with worship and with hymns the great Âdityas Aditi for happiness sake

X 63 17 evā plateḥ sūnuḥ avivridhat vaḥ víśve adityāḥ  
adite manishī

The wise son of Plati magnified you all ye Âdityas, Aditi!

X, 65 9 pargānyāvātā vṛishabhā purishā indravāyū (īti)  
várūnah mītraḥ aryamā devān adityān aditim havāmahe yé  
pārthivasaḥ divyāsaḥ ap su yé

There are Parganya and Vata the powerful the givers of rain Indra and Vāyu Varuna Mitra, Aryaman we call the divine Âdityas, Aditi, those who dwell on the earth in heaven, in the waters

We may not be justified in saying that there ever was a period in the history of the religious thought of India a period preceding the worship of the Âdityas when Aditi the Infinite, was worshipped though to the sage who first coined this name, it expressed no doubt, for a time the principal, if not the only object of his faith and worship

### Aditi and Daksha

Soon however the same mental process which led on later speculators from the earth to the elephant, and from the elephant to the tortoise, led the Vedic poets beyond Aditi, the Infinite. There was something beyond that Infinite which for a time they had grasped by the name of Aditi, and this, whether intentionally or by a mere accident of language they called daksha, literally power or the powerful. All this no doubt, sounds strikingly modern yet though the passages in which this dāksha is mentioned are few in number I should not venture to



say that they are necessarily modern, even if by modern we mean only later than 1000 B C. Nothing can bring the perplexity of the ancient mind if once drawn into this vortex of speculation more clearly before us than if we read

X, 72 4-5 *áditeh dákshah agâyata dakshat ūm (iti) áditih pári — áditih hí aganishṭa dáksha yā duhitā táva, tām devāh ánu agâyanta bhadráh amṛta bandhavaḥ*

Daksha was born of Aditi and Aditi from Daksha. For Aditi was born. O Daksha, she who is thy daughter after her the gods were born the blessed who share in immortality

O! in more mythological language

X 64 5 *dakshasya vā adite ganmani vraté rāgāna mitrā varunā ā vivasasi*

Or thou O Aditi nursest in the birthplace of Daksha the two kings Mitra and Varuna

Nay even this does not suffice. There is something again beyond Aditi and Daksha and one poet says

X 5 7 *ásat ka sāt ka paramé ví oman dákshasya gánman aditeh upa sthe*

Not being and Being are in the highest heaven in the birthplace of Daksha in the lap of Aditi

At last something like a theogony though full of contradictions was imagined and in the same hymn from which we have already quoted the poet says

X 72 1-4 *devānām nu vayam gñā prā voḥāma vipanyáyā, ukthéshu sasyámāneshu yāh (yat?) pasyāt ut tare yugé 1*

*brahmanah patih etā sām karmarah-iva adhamat, devānam purvyé yugé asatah sāt agâyata 2*

*devānām yugé prathamé asatah sat agâyata, tat āsāh ánu agâyanta tat uttānā padah pári 3*

*bhūh gagñe uttana padah bhuvah āsah agayanta aditeh dákshah agayata, dakshāt ūm (iti) aditih pári 4*

1 Let us now with praise proclaim the births of the gods that a man may see them in a future age, whenever these hymns are sung

2 Brahmanaspati\* blew them together like a smith (with

\* Bráhmanaspati literally the lord of prayer or the lord of the sacrifice a representative of Agn (I 38 13 note), but

his bellows) in a former age of the gods, Being was born from Not being

3 In the first age of the gods Being was born from Not being after it were born the Regions (space) from them Uttânapada,

4 From Uttânapad the Earth was born the Regions were born from the Earth Daksha was born of Aditi and Aditi from Daksha

The ideas of Being and Not being ( $\tau\omicron\ \delta\upsilon$  and  $\tau\omicron\ \mu\eta\ \delta\upsilon$ ) are familiar to the Hindus from a very early time in their intellectual growth and they can only have been the result of abstract speculation Therefore *dáksha* too, in the sense of power or potentia may have been a metaphysical conception But it may also have been suggested by a mere accident of language a never failing source of ancient thoughts The name *daksha-pítaraḥ* an epithet of the gods has generally been translated by those who have *Daksha* for their father But it may have been used originally in a very different sense Professor Roth has I think convincingly proved that this epithet *daksha pítar* as given to certain gods, does not mean the gods who have *Daksha* for their father but that it had originally the simpler meaning of fathers of strength, or as he translates it preserving possessing granting faculties\* This is particularly clear in one passage

III 27, 9 *bhūtānām garbham ādadhe, dákshasya pítāram*

I place Agni the source of all beings the father of strength

by no means identical with him (see V II 41 1), sometimes performing the deeds of Indra but again by no means identical with him (see II 23 18 *īndreṇa yugā—nīḥ apām aubgaḥ arṇavam* cf VIII 96 15) In II 26 3 he is called father of the gods (*devānām pítaram*) in II, 23 2 the creator of all beings (*vīrvesham ganatā*)

\* The accent in this case cannot help us in determining whether *dáksha pítar* means having *Daksha* for their father ( $\Delta\omicron\ \rho\omicron\acute{\iota}\tau\acute{\alpha}\rho\omicron\varsigma$ ) or father of strength In the first case *dáksha* would rightly retain its accent (*dáksha pítar*) as a *Bahuvrīhi* in the second the analogy of such *Tatpurusha* compounds as *grīhā pati* (Pan VI, 2 18) would be sufficient to justify the *pūrvapadaprakṛ* *tvam*.

After this we can hardly hesitate how to translate the next verse

VI 50 2 *su g'votishaḥ—dáksha pítarín—devān*

The resplendent gods, the fathers of strength

It may seem more doubtful, when we come to gods like Mitra and Varuṇa whom we are so much accustomed to regard as Ādityas or sons of Aditi and who therefore according to the theogony mentioned before would have the best claim to the name of sons of Daksha yet here too the original and simple meaning is preferable, nay, it is most likely that from passages like this the later explanation which makes Mitra and Varuṇa the sons of Daksha, may have sprung

VII 66 2 *yá—su-dáksha daksha pítara*

Mitra and Varuṇa who are of good strength, the fathers of strength

Lastly even men may claim this name, for unless we change the accent we must translate

VIII, 63 10 *avasyávaḥ yushmābhīḥ daksha pítaraḥ*

We suppliants being through your aid, fathers of strength

But whatever view we take whether we take dáksha in the sense of power as a personification of a philosophical conception or as the result of a mythological misunderstanding occasioned by the name of daksha pítar the fact remains that in certain hymns of the Ríg veda (VIII 25 5) Dáksha like Āditi has become a divine person and has retained his place as one of the Ādityas to the very latest time of Purāṇic tradition

### Aditi in her Cosmic Character

But to return to Aditi Let us look upon her as the Infinite personified, and most passages even those where she is presented as a subordinate deity will become intelligible

Aditi in her cosmic character, is the Beyond the unbounded realm beyond earth, sky, and heaven and origin ally she was distinct from the sky the earth and the ocean Aditi is mentioned by the side of heaven and earth which

shows that, though in more general language she may be identified with heaven and earth in their unlimited character her original conception was different. This we see in passages where different deities or powers are invoked together, particularly if they are invoked together in the same verse and where Aditi holds a separate place by the side of heaven and earth.

I 94, 16 (final) *tat naḥ mitráḥ varunaḥ mamahantām áditiḥ síndhuḥ pr̥thivī uta dyaúḥ*

May Mitra and Varuna grant us this, may Aditi, Sindhu (sea) the Earth, and the Sky!

In other passages too where Aditi has assumed a more personal character she still holds her own by the side of heaven and earth, cf IX, 97, 58 (final)

I 191 6 *dyaúḥ vaḥ pitā pr̥thivī mātā sómaḥ bhrātā áditiḥ svasa*

The Sky is your father, the Earth your mother, Soma your brother Aditi your sister

VIII 101, 13 *mātā rudrānām duhitā vásūnām svásā ádityānām amṛtasya nábhīḥ pra nú voḥam kikitúshe gánāya mā gām ānagām aditim vadhishā*

The mother of the Rudras the daughter of the Vasus, the sister of the Ádityas the source of immortality I tell it forth to the man of understanding may he not offend the cow the guiltless Aditi! Cf I 153 3 IX, 96 15 Vāgasan Samhitā XIII 49

VI 51, 5 *dyaúḥ pitar (īti) pr̥thivī mātāḥ ádhruk ágne bhrātāḥ vasavaḥ mṛtata naḥ vírve ádityāḥ adite sa-góshāḥ asmábhyam sárma bahulám vi yanta*

Sky father Earth kind mother, Fire, brother bright gods have mercy upon us! All Ádityas (and) Aditi together grant us your manifold protection!

X 63 10 *su-tramānam pr̥thivīm dyām anehásam su-sármānam áditim su-pranītim dáivīm nāvam su aritrām anagasam ásravantīm ā ruhema svastaye*

Let us for welfare step into the divine boat, with good oars, faultless and leakless—the well protecting Earth the peerless Sky the sheltering well-guiding Aditi!

X 66 4 *ad tiḥ dyāvāpr̥thivī (īti)*

## Aditi and Heaven and Earth

Where two or more verses come together the fact that Aditi is mentioned by the side of Heaven and Earth may seem less convincing because in these Nivids or long strings of invocations different names or representatives of one and the same power are not unfrequently put together. For instance,

X 36, 1-3 *ushāsánáktā br̥hatī (iti) su-pesasā dyāvā kshāma várunaḥ mitraḥ aryamā, indram huve marutaḥ párvatān apāḥ ádityān dyāvāpr̥thivī (iti) apaḥ svār (iti svāḥ)* 1

*dyáuḥ ka naḥ pr̥thivī ka prá-betasā rtávarī (ity ritá varī) rakshatām ámhasaḥ rishaḥ mā duḥ-vidatrā nīḥ ritih naḥ isata tát devānām ávaḥ adyā vr̥nimāhe* 2

*vīsvasmāt naḥ aditih pátu ámhasaḥ mātā mitrasya varu nasya revātaḥ svāḥ vat gyótiḥ avrikām nasīmahi* 3

1 There are the grand and beautiful Morning and Night Heaven and Earth Varuna, Mitra Aryaman. I call Indra, the Maruts the Waters the Ádityas, Heaven and Earth, the Waters the Heaven.

2 May Heaven and Earth, the provident the righteous preserve us from sin and mischief! May the malevolent Nirrti not rule over us! This blessing of the gods we ask for to-day.

3 May Aditi protect us from all sin the mother of Mitra and of the rich Varuna! May we obtain heavenly light without enemies! This blessing of the gods we ask for to-day.

Here we cannot but admit that Dyāvákshāmā, heaven and earth, is meant for the same divine couple as Dyāvāpr̥thivī, heaven and earth although under slightly differing names they are invoked separately. The waters are invoked twice in the same verse and under the same name, nor is there any indication that, as in other passages, the waters of the sky are meant as distinct from the waters of the sea. Nevertheless even here, Aditi, who in the third verse is called distinctly the mother of Mitra and Varuna cannot well have been meant for the same deity as Heaven and Earth, mentioned in the second verse and the author of

these two verses while asking the same blessing from both, must have been aware of the original independent character of Aditi

### Aditi as Mother

In this character of a deity of the far East of an Orient in the true sense of the word Aditi was naturally thought of as the mother of certain gods particularly of those that were connected with the daily rising and setting of the sun. If it was asked whence comes the dawn or the sun or whence come day and night or Mitra and Varuna or any of the bright solar eastern deities the natural answer was that they come from the Orient, that they are the sons of Aditi. Thus we read in

IX 74 3 *urvī gavyūtiś áditeś ritám yaté*

Wide is the space for him who goes on the right path of Aditi

In VIII, 25, 3 we are told that Aditi bore Mitra and Varuna, and these in verse 5 are called the sons of Daksha (power) and the grandsons of Savas, which again means might *nápâtâ sávasaś maháś sūnū (Iti) dákshasya su krátū (Iti)* In X, 36, 3, Aditi is called the mother of Mitra and Varuna, likewise in X, 132, 6, see also VI 67, 4 In VIII, 47, 9 Aditi is called the mother of Mitra, Aryaman, Varuna who in VII 60, 5 are called her sons In X 11, 1 Varuna is called *yahvaś áditeś*, the son of Aditi (cf VIII 19, 12), in VII, 41, 2, Bhaga is mentioned as her son In X, 72 8, we hear of eight sons of Aditi, but it is added that she approached the gods with seven sons only and that the eighth (*mártandá* addled egg) was thrown away *ashtau putrásaś áditeś yé gátáś tanvāś pari, devān upa prá ait saptá bhīś párá mártandám ásyat*

In X 63 2 the gods in general are represented as born from Aditi the waters, and the earth *yé sthá gátáś áditeś at bhyáś pari yé prithivyáś té me ihá sruta hávam*

You who are born of Aditi from the water, you who are born of the earth hear ye all my call!

The number seven, with regard to the *Ādityas* occurs also in

IX 114 3 saptá díśaḥ nāna sūryāḥ saptá hotāraḥ  
 ṛitvīgaḥ devāḥ ādityāḥ yé saptá tébhiḥ soma abhí raksha  
 naḥ

There are seven regions with their different suns there are seven Hotars as priests those who are the seven gods, the Āditvas, with them O Soma, protect us!

### The Seven Ādityas

This number of seven Ādityas requires an explanation. To say that seven is a solemn or sacred number is to say very little for however solemn or sacred that number may be elsewhere it is not more sacred than any other number in the Veda. The often mentioned seven rivers have a real geographical foundation like the seven hills of Rome. The seven flames or treasures of Agni (V 1 5) and of Soma and Rudra (VI 74, 1) the seven paridhis or logs at certain sacrifices (X, 90 15) the seven Harits or horses of the sun the seven Hotar priests (III, 7 7, 10 4), the seven cities of the enemy destroyed by Indra (I 63 7) and even the seven Ṛishis (X 82, 2 109, 4) all these do not prove that the number of seven was more sacred than the number of one or three or five or ten used in the Veda in a very similar way. With regard to the seven Ādityas, however we are still able to see that their number of seven or eight had something to do with solar movements. If their number had always been eight we should feel inclined to trace the number of the Adityas back to the eight regions or the eight cardinal points of the heaven. Thus we read

I 35, 8 ashṭaú vi akhyat kakúbhaḥ prthivyāḥ

The god Savitar lighted up the eight points of the earth (not the eight hills)

But we have seen already that though the number of Ādityas was originally supposed to have been eight it was reduced to seven, and this could hardly be said in any sense of the eight points of the compass. Cf Taitt Ār I 7, 6

As we cannot think in ancient India of the seven planets I can only suggest the seven days or tithis of the four parvans of the lunar month as a possible prototype of the

Ādityas This might even explain the destruction of the eighth Āditya, considering that the eighth day of each parvan, owing to its uncertainty might be represented as exposed to decay and destruction This would explain such passages as,

IV, 7 5 yágishthaṁ sapta dhāma bhīḥ

Agni most worthy of sacrifice in the seven stations

IX 102, 2 yagnasya sapta dhāma bhīḥ

In the seven stations of the sacrifice

The seven threads of the sacrifice may have the same origin

II, 5, 2 ā yasmin sapta rasmayah tatāḥ yagnasya netari manushvāt daivyam aṣṭamām

In whom as the leader of the sacrifice, the seven threads are stretched out,—the eighth divine being is manlike (?)

The sacrifice itself is called X, 124 1, sapta tantu having seven threads

X, 122, 3 sapta dhāmāni pari-yan amartyaḥ

Agni, the immortal who goes round the seven stations

X, 8, 4 ushaḥ ushaḥ hī vaso (īti) āgram éshi tvám yama-yoḥ abhavaḥ vi-bhāvā, rītāya sapta dadhishe padāni ganāyan mitrām tanvē svāya

For thou, Vasu (Agni) comest first every morning, thou art the illuminator of the twins (day and night) Thou holdest the seven places for the sacrifice, creating Mitra (the sun) for thy own body

X, 5, 6 sapta maryādāḥ kavayaḥ tatakshuḥ tāsām ékām it abhi amhurāḥ gāt

The sages established the seven divisions, but mischief befell one of them

I 22 16 ātaḥ devāḥ avantu naḥ yātaḥ víshnuḥ vi kakramé prithivyāḥ sapta dhāma-bhīḥ

May the gods protect us from whence Vishnu strode forth by the seven stations of the earth'

Even the names of the seven or eight Ādityas are not definitely known, at least not from the hymns of the Ríg-veda In II 27 1, we have a list of six names Mitrá, Aryamán, Bhága, Váruna, Dáksha, Ámsaḥ These with Áditi would give us seven. In VI 50 1 we have Áditi



Varuna Mitrá Agní Aryaman, Savitár and Bhaga In I 89, 3 Bhága Mitra Áditi Dáksha, Aryamán Váruna Sóma, Arsvínâ and Sárasvatî are invoked together with an old invocation *pūrvayâ nī vidâ* In the Taittirīya āraṇyaka I, 13 3 we find the following list 1 Mitra 2 Varuna, 3 Dhâtár 4 Aryaman 5 Amsa, 6 Bhaga, 7 Indra, 8 Vivasvat, but there too the eighth son is said to be Martânda or according to the commentator, Âditya

The character of Aditi as the mother of certain gods is also indicated by some of her epithets such as *raga putrá* having kings for her sons *su putrá* having good sons *ugrá putrá*, having terrible sons

II 27 7 *pípartu naḥ áditiḥ rāga putrá áti dveshāmsi aryamā su gebhīḥ br̥zhat mitráśya varunasya sárma upa syāma puru vírāḥ anishṭāḥ*

May Aditi with her royal sons, may Aryaman carry us on easy roads across the hatreds may we with many sons and without hurt obtain the great protection of Mitra and Varuna!

III, 4 11 *barhīḥ naḥ āstām áditiḥ su putrá*

May Aditi with her excellent sons sit on our sacred pile!

VIII 67, 11 *pārshu diné gabhíré ā ugra putre gíghām sataḥ mákiḥ tokasya naḥ rishat*

Protect us O goddess with terrible sons from the enemy in shallow or deep water and no one will hurt our offspring!

### Aditi identified with other Deities

Aditi however for the very reason that she was originally intended for the Infinite, for something beyond the visible world was liable to be identified with a number of finite deities which might all be represented as resting on Aditi as participating in Aditi, as being Aditi Thus we read

I 89, 10 (final) *áditiḥ dyauḥ aditiḥ antáríksham áditiḥ mâtā saḥ pitṛ sáḥ putráḥ visve devāḥ áditiḥ páñka gánāḥ áditiḥ gátām áditiḥ gāni tvam*

Aditi is the heaven Aditi the sky Aditi the mother the

father the son All the gods are Aditi, the five clans the past is Aditi Aditi is the future

But although Aditi may thus be said to be everything heaven, sky and all the gods no passage occurs, in the Rig veda at least where the special meaning of heaven or earth is expressed by Aditi In X 63, 3 where Aditi seems to mean sky we shall see that it ought to be taken as a masculine either in the sense of Âditya or as an epithet unbounded immortal In I, 72, 9 we ought probably to read *pr̥thvī* and pronounce *pr̥thuvī* and translate the wide Aditi the mother with her sons and not, as Benfey does, the Earth the eternal mother

It is more difficult to determine whether in one passage Aditi has not been used in the sense of life after life, or as the name of the place whither people went after death or of the deity presiding over that place In a well known hymn, supposed to have been uttered by Sunahsepa when on the point of being sacrificed by his own father, the following verse occurs

I 24 1 *kaḥ naḥ mahyaī áditaye punaḥ dāt pitāram ka dr̥śeyam mātaram ka*

Who will give us back to the great Aditi that I may see father and mother?

As the supposed utterer of this hymn is still among the living Aditi can hardly be taken in the sense of earth nor would the wish to see father and mother be intelligible in the mouth of one who is going to be sacrificed by his own father If we discard the story of Sunahsepa and take the hymn as uttered by any poet who craves for the protection of the gods in the presence of danger and death then we may choose between the two meanings of earth or liberty and translate, either Who will give us back to the great earth? or Who will restore us to the great Aditi the goddess of freedom?

### Aditi and Diti

There is one other passage which might receive light if we could take Aditi in the sense of Hades, but I give this translation as a mere guess

IV, 2 11 *râyé ka naḥ su apatyāya deva dītim ka rāsva  
āditim urushya*

That we may enjoy our wealth and healthy offspring give us this life on earth keep off the life to come! Cf I, 152 6

It should be borne in mind that Diti occurs in the Rīg veda thrice only and in one passage it should I believe be changed into Aditi. This passage occurs in VII 15 12 *tvam agne virā vat yāsaḥ devaḥ ka savitā bhāgaḥ dītiḥ ka dāti vāryam*. Here the name of Diti is so unusual and that of Aditi, on the contrary, so natural, that I have little doubt that the poet had put the name of Aditi, and that later reciters, not aware of the occasional license of putting two short syllables instead of one, changed it into Aditi. If we remove this passage, then Diti, in the Rīg veda at least occurs twice only and each time together or in contrast with Aditi cf V 62 8 page 243. I have no doubt therefore that Professor Roth is right when he says that Diti is a being without any definite conception, a mere reflex of Aditi. We can clearly watch her first emergence into existence through what is hardly more than a play of words, whereas in the epic and Purāṇic literature this Diti (like the Suras) has grown into a definite person one of the daughters of Dakṣa, the wife of Kasyapa, the mother of the enemies of the gods the Daityas. Such is the growth of legend, mythology and religion!

### Aditi in her Moral Character

Besides the cosmical character of Aditi, which we have hitherto examined, this goddess has also assumed a very prominent moral character. Aditi, like Varuṇa, delivers from sin. Why this should be so, we can still understand if we watch the transition which led from a purely cosmical to a moral conception of Aditi. Sin in the Veda is frequently conceived as a bond or a chain from which the repentant sinner wishes to be freed.

VII 86, 5 *āva drugdhāni pītryā sṛga naḥ āva yā vayām  
ṛakṛimā tanūbhiḥ, āva rāgan paru trīpam nā tāyum sṛga  
vatsam na dāmnaḥ vāsishṭham*

Absolve us from the sins of our fathers and from those

which we have committed with our own bodies Release Vasishtha O king like a thief who has feasted on stolen cattle release him like a calf from the rope\*

VIII 67 14 te na<sup>h</sup> âsnâ<sup>h</sup> vr<sup>h</sup>kanam âdityâsa<sup>h</sup> mumókata  
stenam baddhâm-iva adite

O Âdityas deliver us from the mouth of the wolves, like a bound thief O Aditi! Cf VIII 67 18

Suna<sup>h</sup>sepa who as we saw before wishes to be restored to the great Aditi is represented as bound (dita) by ropes and in V 2 7 we read

sunâ<sup>h</sup> sepam kit ni ditam sahasrât yûpât amuñka<sup>h</sup> asa-  
mish<sup>h</sup>ta hí sa<sup>h</sup> evá asmát agne vi mumugdhi pāsān hótā (itī)  
kikitva<sup>h</sup> iha tu ni sadya

O Agni thou hast released the bound Suna<sup>h</sup>sepa from the stake for he had prayed, thus take from us too these ropes O sagacious Hotar after thou hast settled here

Expressions like these, words like daman, bond ní dita bound naturally suggested á diti the un bound or unbounded as one of those deities who could best remove the bonds of sin or misery If we once realise this concatenation of thought and language, many passages of the Veda that seemed obscure, will become intelligible

VII, 51 1 âdityānām avasā nūtanena sakshīmāhi sārmanā  
sam tamena, anāgā<sup>h</sup>-tvé aditi-tvé turāsa<sup>h</sup> imām yagnām  
dadhatu sroshamānā<sup>h</sup>

May we obtain the new favour of the Âdityas their best protection may the quick Maruts listen and place this sacrifice in guiltlessness and Aditi hood

I have translated the last words literally, in order to make their meaning quite clear Âgas has the same meaning as the Greek âyos guilt abomination, an âgās tvā, therefore as applied to a sacrifice or to the man who makes it means guiltlessness purity Aditi tva, Aditi-hood, has a similar meaning it means freedom from bonds from anything that hinders the proper performance of a religious act, it may come to mean perfection or holiness

\* See M M, History of Ancient Sanskrit Literature, 2nd ed  
P 541

Aditi having once been conceived as granting this adititva soon assumed a very definite moral character, and hence the following invocations

I, 24 15 ut ut tamám varuna pásam asmát ava adhamám ví madhyamám srathaya, átha vayam áditya vraté tava anâgasah áditaye syâma

O Varuna lift the highest rope, draw off the lowest, remove the middle then, O Áditya let us be in thy service free of guilt before Aditi

V 82 6 anâgasah áditaye devásya savituḥ savé visvá vamāni dhimahi

May we guiltless before Aditi and in the keeping of the god Savitar obtain all goods! Professor Roth here translates Aditi by freedom or security

I 162 22 anagah tvam nah aditiḥ kṛmotu

May Aditi give us sinlessness! Cf VII 51 1

IV 12 4 yat kit hi te purusha trā yavishtha ákitti bhikḥ kakṛima kat kit āgah kṛidhi su asmān áditeḥ anāgān vi enāmsi sīsrathaḥ vishvak agne

Whatever O youthful god, we have committed against thee men as we are whatever sin through thoughtlessness, make us guiltless of Aditi, loosen the sins on all sides O Agni!

VII 93 7 sah agne enā namasā sam iddhaḥ akḥha mitrām varunam indram vokeḥ, yat sīm āgah kakṛima tat su mṛiḥ tāt aryamā aditiḥ sīsrathantu

O Agni thou who hast been kindled with this adoration greet M tra Varuna, and Indra Whatever sin we have committed do thou pardon it! May Aryaman, Aditi loose it!

Here the plural sīsrathantu should be observed instead of the dual

VIII 18 6-7 áditiḥ nah diva pasum áditiḥ náktam ádva yāḥ áditiḥ pātu amhasah sadā vṛidhā

uta syā nah diva matiḥ aditiḥ ūtyā ā gamat, sâ sam tâti mayah karat āpa sridhaḥ

May Aditi by day protect our cattle may she who never deceives protect by night may she, with steady increase protect us from evil!

And may she, the thoughtful Aditi, come with help to

us by day may she kindly bring happiness to us, and carry away all enemies! Cf X 36 3 page 251

X 87 18 *ā vṛṣkyantām aditaye duḥ evāḥ*.

May the evil doers be cut off from Aditi! or literally may they be rooted out before Aditi!

II 27 14 *ádite mitra várūna uta mṛṛā yát vaḥ vayám kakṛmá kát kṛt āgaḥ urú aryām ábhayam gyótiḥ indra mā naḥ dīrghāḥ abhi nasan tamisraḥ*

Aditi Mitra, and also Varuna forgive, if we have committed any sin against you May I obtain the wide and fearless light, O Indra! May not the long darkness reach us!

VII 87 7 *yáḥ mṛṛáyāti kakrushe kṛt āgaḥ vayám syāma varune ánāgāḥ ánu vratāni aditeḥ rīdhantaḥ yuyám páta svastí bhiḥ sáda naḥ*

May we be sinless before Varuna who is gracious even to him who has committed sin and may we follow the laws of Aditi! Protect us always with your blessings!

Lastly Aditi like all other gods is represented as a giver of worldly goods and implored to bestow them on her worshippers, or to protect them by her power

I 43, 2 *yathā naḥ áditiḥ karat pásve nrí bhyaḥ yathā gáve yáthā tokāya rudríyam*

That Aditi may bring Rudra's favour to our cattle our men our cow our offspring

I 153, 3 *pípāya dhenuḥ áditiḥ rītāya ganāya mitrávarunā haviḥ de*

Aditi the cow gives food to the righteous man, O Mitra and Varuna who makes offerings to the gods Cf VIII 101 15

I 185 3 *aneháḥ dātrám áditeḥ anarvam huvé*

I call for the unrivalled uninjured gift of Aditi Here Professor Roth again assigns to Aditi the meaning of freedom or security

VII 40 2 *dīdeshṭu devī aditiḥ reknaḥ*

May the divine Aditi assign wealth!

X 100 1 *ā sarvá tatim aditim vṛṛīmahe*

We implore Aditi for health and wealth

I 94 13 *yásmai tvám su diavnaḥ dádāsaḥ anagāḥ tvam*

adite sarva tâtî yâm bhadrena sâvasâ kodayâsi pragâ vatâ  
râdhasa té syâma

To whom thou possessor of good treasures grantest  
guiltlessness O Aditi in health and wealth\* whom thou  
quickenest with precious strength and with riches in pro-  
geny may we be they! Cf II 40 6, IV 25 5, X, 11 2

The principal epithets of Aditi have been mentioned in  
the passages quoted above and they throw no further light  
on the nature of the goddess. She was called devî god-  
dess again and again another frequent epithet is anarvan  
uninjured unscathed. Being invoked to grant light (VII 82  
10) she is herself called luminous *gyotishmatî* I 136 3,  
and *svâivati* heavenly. Being the goddess of the infinite  
expanse she even with greater right than the dawn is  
called *urukî* VIII 67, 12, *uruvyakas* V 46 6 *uvruga*  
VIII 67, 12 and possibly *prthivî* in I, 72 9. As support-  
ing everything she is called *dhârayâtkshtî* supporting the  
earth I 136 3 and *visvâganyâ*, VII 10, 4. To her sons  
she owes the names of *râgaputrâ* II, 27 7 *suputrâ* III 4  
11, and *ugraputra* VIII 67, 11 to her wealth that of  
*sudravînas* I 94 13, though others refer this epithet to  
Agni. There remains one name *pastyâ* IV 53 3 VIII  
27 5 meaning housewife which again indicates her character  
as mother of the gods.

I have thus given all the evidence that can be collected  
from the Rîg veda as throwing light on the character of the  
goddess Aditi, and I have carefully excluded everything  
that rests only on the authority of the Yagur or Atharva  
vedas or of the Brâhmanas and Âranyakas because in all  
they give beyond the repetitions from the Rîg veda, they  
seem to me to represent a later phase of thought that ought  
not to be mixed up with the more primitive conceptions of  
the Rîg-veda. Not that the Rîg veda is free from what  
seems decidedly modern or at all events secondary and  
late. But it is well to keep the great collections as such

\* On *sarvatatî salus* see Benfey's excellent remarks in *Orient und Occident* vol II p 519. Professor Roth takes *aditi* here as  
an epithet of Agni.

separate whatever our opinions may be as to the age of their component parts

In the Atharva veda Aditi appears more unintelligible more completely mythological than in the Rig veda We read, for instance Atharva veda VII 6, 1

Aditi is the sky, Aditi is the welkin Aditi is mother is father is son all the gods are Aditi and the five clans of men Aditi is what was Aditi is what will be

We invoke for our protection the great mother of the well ruling gods the wife of Rta, the powerful never aging far spreading the sheltering, well guiding Aditi

In the Taittiriya-aranyaka and similar works the mythological confusion becomes greater still Much valuable material for an analytical study of Aditi may be found in B and R's Dictionary and in several of Dr Muir's excellent contributions to a knowledge of Vedic theogony and mythology

### Aditi as an Adjective

But although the foregoing remarks give as complete a description of Aditi as can be gathered from the hymns of the Rig veda a few words have to be added on certain passages where the word *áditi* occurs and where it clearly cannot mean the goddess Aditi, as a feminine but must be taken either as the name of a corresponding masculine deity, or as an adjective in the sense of unrestrained independent, free

V 59 8 *mīmatu dyaúh aditih vītīye na*

May the boundless Dyu (sky) help us to our repast

Here *áditi* must either be taken in the sense of *Āditya* or better in its original sense of unbounded as an adjective belonging to Dyu the masculine deity of the sky

Dyu or the sky is called *áditi* or unbounded in another passage X 63 3

*yebhyaḥ mātā mādhu mat pinvīte páyaḥ piyūṣham dvauḥ áditiḥ ádri barhā*

The gods to whom their mother yields the sweet milk and the unbounded sky, as firm as a rock, their food

IV 3, 8 *kathā sárdhāya marutam ritāya kathā sūre bṛihatē prikkhyāmānaḥ prāti bravaḥ ád taye turāya*



How wilt thou tell it to the host of the Maruts how to the bright heaven, when thou art asked? How to the quick Aditi?

Here Aditi cannot be the goddess, partly on account of the masculine gender of *turāya*, partly because she is never called quick. Aditi must here be the name of one of the *Ādityas* or it may refer back to *suré br̥zhaté*. It can hardly be joined as Professor Roth proposes with *sardhāya marutām*, owing to the intervening *suré br̥zhaté*.

In several passages *áditi*, as an epithet, refers to Agni.

IV 1 20 (final) *vīsveshām áditiḥ yagnīyānām vīsveshām átithiḥ mānushānām*

He Agni the Aditi or the freest, among all the gods, he the guest among all men.

The same play on the words *áditi* and *átithi* occurs again.

VII 9, 3 *ámūraḥ kavīḥ áditiḥ vivāsvān su samsát mītraḥ átithiḥ sīvāḥ naḥ, kītrā bhānuḥ ushāsām bhāti ágre*

The wise poet, Aditi Vivasvat Mitra with his good company our welcome guest he (Agni) with brilliant light came at the head of the dawns.

Here though I admit that several renderings are possible, Aditi is meant as a name of Agni to whom the whole hymn is addressed and who as usual is identified with other gods, or, at all events invoked by their names. We may translate *áditiḥ vivāsvān* by 'the brilliant Aditi' or 'the unchecked the brilliant' or by 'the boundless Vivasvat' but on no account can we take *áditi* here as the female goddess. The same applies to VIII, 19 14, where Aditi, unless we suppose the goddess brought in in the most abrupt way must be taken as a name of Agni, while in X 92 14 *aditim anarvānam* to judge from other epithets given in the same verse, has most likely to be taken again as an appellative of Agni. In some passages it would, no doubt, be possible to take Aditi as the name of a female deity if it were certain that no other meaning could be assigned to this word. But if we once know that Aditi was the name of a male deity also, the structure of these passages becomes far more perfect if we take Aditi in that sense.

IV 39, 3 anagasam tám áditiḥ kṛnotu sáḥ mitréna varuṇena sa góshāḥ

May Aditi make him free from sin he who is allied with Mitra and Varuna

We have had several passages in which Aditi the female deity, is represented as sagóshāḥ or allied with other Ádityas but if sáḥ is the right reading here, Aditi in this verse can only be the male deity The pronoun sá cannot refer to tam

With regard to other passages, such as IX, 81 5, VI 31 3, and even some of those translated above in which Aditi has been taken as a female goddess the question must be left open till further evidence can be obtained There is only one more passage which has been often discussed and where aditi was supposed to have the meaning of earth

VII, 18, 8 duḥ ádhyāḥ áditim sreváyantaḥ áketásaḥ vi gagrībhre párushṇīm

Professor Roth in one of his earliest essays translated this line, 'The evil disposed wished to dry the earth the fools split the Parushṇi and he supposed its meaning to have been that the enemies of Sudás swam across the Parushṇi in order to attack Sudás We might accept this translation if it could be explained how by throwing themselves into the river, the enemies made the earth dry though even then there would remain this difficulty that, with the exception of one other doubtful passage discussed before, áditi never means earth We might possibly translate The evil disposed, the fools, laid dry and divided the boundless river Parushṇi This would be a description of a stratagem very common in ancient warfare viz diverting the course of a river and laying its original bed dry by digging a new channel, and thus dividing the old river This is also the sense accepted by Sâyana who does not say that vigraha means dividing the waves of a river as Professor Roth renders kûlabheda but that it means dividing or cutting through its banks In the Dictionary Professor Roth assigns to áditi in this passage the meaning of endless

ust ble

## Kana

**Note 5** Nothing is more difficult in the interpretation of the Veda than to gain an accurate knowledge of the power of particles and conjunctions. The particle *kana* we are told is used both affirmatively and negatively a statement which shows better than anything else the uncertainty to which every translation of Vedic hymns is as yet exposed. It is perfectly true that in the text of the R̥g veda as we now read it, *kaná* means both indeed and no. But this very fact shows that we ought to distinguish where the first collectors of the Vedic hymns have not distinguished and that while in the former case we read *kana* we ought in the latter to read *ka ná*.

I begin with those passages in which *kana* is used emphatically, though originally it may have been a double negation.

## I a In negative sentences

I, 18 7 *yásmat r̥ite ná sídhyatī yagnāh vipah kītah kana*

Without whom the sacrifice does not succeed not even that of the sage

V, 34 5 *ná ásunvatā sakate pushyatā kana*

He does not cling to a man who offers no libations even though he be thriving

I, 24, 6 *nahī te kshatrām na saha ná manyum váyah kana amī (iti) patáyantah āpuh*

For thy power thy strength thy anger even these birds which fly up do not reach Cf I 100 15

I, 155 5 *tr̥tīyam asya nakī ā dadharshatī váyah kana patáyantah patatrīnah*

This third step no one approaches not even the winged birds which fly up

I, 55, 1 *divāh kīt asya varīmā vi papratha indram na mahnā pr̥thivī kaná pr̥tī*

The width of the heavens is stretched out even the earth in her greatness is no match for Indra

## I b In positive sentences

VII 32 13 *p̥r̥vīh kaná pr̥a sitayah taranti tám yāh indre kármanā bhuvat*

Even many snares pass him who is with Indra in his work  
VIII 2, 14 ukthám *kaná* sasyámānam agoḥ aríḥ á kíketa,  
na gāyatrām gīyāmānam

He (Indra) marks indeed a poor man's prayer that is  
recited but not a hymn that is sung (Doubtful)

VIII, 78 10 táva it indra ahám á sásá háste dātram *kaná*  
á dade

Hoping in thee alone O Indra I take even this sickle in  
my hand

I 55 5 adha *kaná* siat dadhati tvíshi mate indraya  
vāgram nī ghanighnate vadhám

Then indeed they believe in Indra the majestic when he  
hurls the bolt to strike

I 152 2 etát *kaná* tvaḥ ví kíketat eśhám

Does one of them understand even this?

IV 18 9 mamat *kaná* used in the same sense as  
mamat kít

I 139 2 dhíbhiḥ *kaná* manasā svebhiḥ akshá bhiḥ

V, 41, 13 vayah *kaná* su bhvāḥ á áva yanti

VII 18, 9 ásuḥ *kaná* it abhi pitvám gagāma

VIII 91 3 á *kaná* tva kíkí sámah ádhi *kaná* tvā ná  
imasi.

We wish to know thee, indeed, but we cannot understand  
thee

X 49 5 ahám randhayam mṛigayam srutarvane yát mā  
ágihita vayuna *kaná* ānu shak

VI, 26 7 ahám *kaná* tat suri bhiḥ ānasyām

May I also obtain this with the lords.

Ic Frequently *kaná* occurs after interrogative pro-  
nouns to which it imparts an indefinite meaning, and  
principally in negative sentences

I 74 7 ná yóḥ upabdiḥ asvyah sṛinvé ráthasya kat *kaná*  
yát agne yāsi dūtyām

No sound of horses is heard, and no sound of the chariot  
when thou, O Agni goest on thy message

I 81 5 ná tvā vān indra káh *kaná* ná gātáh ná gani  
shyaté

No one s like thee O Indra, no one has been born, no  
one will be

I 84, 20 *mā te rādhāmsi mā te ūtayaḥ vaso (itī) asmān kadā kana dabhan*

May thy gifts may thy help O Vasu never fail us!

Many more passages might be given to illustrate the use of *kana* or *kaś kana* and its derivatives in negative sentences

Cf I 105 3, 136 1, 139 5 II 16, 3 23 5 28, 6, III 36, 4, IV 31, 9, V 42 6 82 2 VI 3 2, 20 4 47 1, 3, 48, 17, 54, 9, 59, 4, 69 8 75, 16, VII 32 1 19, 59 3 82 7, 104 3 VIII, 19 6 23 15 24, 15 28 4 47 7, 64 2, 66 13 68 19 IX, 61 27 69, 6, 114 4 X, 33, 9, 39, 11, 48 5, 49 10, 59 8, 62, 9, 80, 3, 86 11, 95 1, 112, 9, 119 6, 7 128 4, 129 2, 152 1 168 3, 185 2

I d In a few passages, however, we find the indefinite pronoun *kaś kaná* used in sentences which are not negative

III, 30, 1 *titikshante abhí sastiṁ ganānām indra tvat ā kaś kaná hí pra-ketaḥ*

They bear the scoffing of men for Indra, from thee comes every wisdom

I 113 8 *ushaḥ mṛtām kam kaná bodhayaṁtī*

Ushas, who wakes every dead (or one who is as if dead)

I 191 7 *adrishṭaḥ kím kaná ihá vaḥ sárve sākām ní gasyata*

Invisible ones whatever you are vanish all together!

II We now come to passages in which *kana* stands for *ka ná*, and therefore renders the sentence negative without any further negative particle. It might seem possible to escape from this admission by taking certain sentences in an interrogative sense But this would apply to certain sentences only and would seem forced even there

II 16, 2 *yásmāt indrāt bṛihatáḥ kím kaná im rité*

Beside whom, (beside) the great Indra there is not anything

II, 24, 12 *vīsvam satyám magha vāná yuvoḥ it āpaḥ kana pra minanti vratám vām*

Everything, you mighty ones, belongs indeed to you even the waters do not transgress your law

IV 30 3 *vísve kana it aná tvá devāsaḥ indra yuyudhuḥ*  
Even all the gods do not ever fight thee O Indra

V 34 7 *duḥ ge kaná dhriyate vísvaḥ ā puru ganah yáḥ*  
*asya távishīm ákukrudhat*

Even in a stronghold many a man is not often preserved  
who has excited his anger

VII, 83, 2 *yasmin āgā bhávati kím kaná priyam*  
In which struggle there is nothing good whatsoever

VII, 86 6 *svapnaḥ kana it anṛitasya pra yotā*  
Even sleep does not remove all evil.

In this passage I formerly took *kaná* as affirmative not  
as negative, and therefore assigned to *prayotā* the same  
meaning which Sáyana assigns to it, one who brings or  
mixes whereas it ought to be as rightly seen by Roth one  
who removes.

VIII 1, 5. *mahé kana tvám adri-vaḥ parā sulkāya deyām*  
*na sahasrāya ná ayutāya vagri-vaḥ na satāya sata magha*

I should not give thee up wielder of the thunderbolt  
even for a great price, not for a thousand not for ten  
thousand (?) not for a hundred, O Indra, thou who art  
possessed of a hundred powers!

VIII 51 7 *kadā kana starīḥ asi*  
Thou art never sterile

VIII 52 7 *kadā kaná pra yukkhasi*  
Thou art never weary

VIII 55 5 *kákshushā kaná sam náce*  
Not to be reached even with eye

X, 56 4 *mahimnaḥ eshām pitāraḥ kana isre*

Note 6 Considering the particular circumstances men-  
tioned in this and the preceding hymn of Indra's for-saking  
his companions the Maruts or even scorning their help, one  
feels strongly tempted to take *tyagas* in its etymological  
sense of leaving or forsaking and to translate, by his for-  
saking you or, if he should forsake you The poet may  
have meant the word to convey that idea, which no doubt  
would be most appropriate here but it must be con-  
fessed, at the same time, that in other passages where *tyagas*  
occurs that meaning could hardly be ascribed to it Strange  
as it may seem no one who is acquainted with the general

train of thought in the Vedic hymns can fail to see that *tyagas* in most passages means attack onslaught it may be even the instrument of an attack, a weapon. How it should come to take this meaning is indeed difficult to explain and I do not wonder that Professor Roth in his Dictionary simply renders the word by forlornness, need danger or by estrangement unkindness, malignity. But let us look at the passages, and we shall see that these abstract conceptions are quite out of place.

VIII 47 7 *na tám tigmam kaná tyagah ná drasad abhitam guru*

No sharp blow, no heavy one shall come near him whom you protect

Here the two adjectives *tigmá* sharp, and *gurú* heavy point to something tangible, and I feel much inclined to take *tyagas* in this passage as a weapon as something that is let off with violence, rather than in the more abstract sense of onslaught.

I, 169 1 *maháh kit asi tyágasaḥ varūtā*

Thou art the shielder from a great attack

IV 43 4. *káh vām maháh kit tyágasaḥ abhíke urushyatam mádhvī dasra nah utī*

Who is against your great attack? Protect us with your help, O Asvins, ye strong ones

Here Professor Roth seems to join *maháh kit tyágasaḥ abhíke urushyatam* but in that case it would be impossible to construe the first words, *káh vām*.

I 119 8 *ágakṣhatam kṛpamanam parā vati pitúḥ svásya tyágasā ní bádhitam*

You went from afar to the suppliant who had been struck down by the violence of his own father

According to Professor Roth *tyagas* would here mean forlornness, need, or danger. But *nibádhitā* is a strong verb as we may see in

VIII 64, 2 *padā pañīn arádhasaḥ ní bádhasva mahān asi*

Strike the useless Pans down with thy foot, for thou art great

X 18 11 *út svañkasa pṛthivī mā ní bádhatāḥ*

Open O earth, do not press on him (i.e. the dead, who is

to be buried cf M M, Über Todtenbestattung Zeitschrift der D M G, vol ix, p xv)

VII 83 6 yatra rāga bhīḥ dasa bhīḥ nī bādhitam prasū dāsam āvatam trītsu bhīḥ saha

Where you protected Sudās with the Trītsus when he was pressed or set upon by the ten kings

Another passage in which tyāgas occurs is

VI 62 10 sanutyena tyāgasā martyasya vanushyatām apī sīrsha vavṛiktam

By your covert attack turn back the heads of those even who have ass the mortal

Though this passage may seem less decisive yet it is difficult to see how tyāgasā could here according to Professor Roth be rendered by forlornness or danger. Something is required by which enemies can be turned back. Nor can it be doubtful that sīrshā is governed by vavṛiktam meaning turn back their heads for the same expression occurs again in I 33 5 pārā kīṭ sīrshā vavṛiguḥ té indra ayagvānāḥ yagva bhīḥ spardhamānāḥ

Professor Benfey translates this verse by, Kopf über flohn sie alle vor dir but it may be rendered more literally

These lawless people fighting with the pious turned away their heads

X 144, 6 evā tāt indraḥ indunā deveshu kīṭ dhārayate mahī tyāgaḥ

Indeed through this draught Indra can hold out against that great attack even among the gods

X, 79 6 kīm deveshu tyāgaḥ énaḥ kakartha

What insult what sin hast thou committed among the gods?

In these two passages the meaning of tyāgas as attack or assault is at least as appropriate as that proposed by Professor Roth estrangement malignity

There remains one passage VI 3 1 yām tvam mātrena vārunaḥ sa goshāḥ déva pāsi tyagasa martam anīhaḥ

I confess that the construction of this verse is not clear to me and I doubt whether it is possible to use tyāgasā as a verbal noun governing an accusative. If this were possible one might translate, The mortal whom thou O God (Agni)



Varuna together with Mitra, protectest by pushing back evil. More probably we should translate, Whom thou protectest from evil by thy might.

If it be asked how *tyag* can possibly have the meaning which has been assigned to it in all the passages in which it occurs viz that of forcibly attacking or pushing away, we can only account for it by supposing that *tyag* before it came to mean to leave meant to push off to drive away with violence (*verstossen* instead of *verlassen*). This meaning may still be perceived occasionally in the use of *tyag* e.g. *devâs tyagantu mām* may the gods forsake me! i.e. may the gods drive me away! Even in the latest Sanskrit *tyag* is used with regard to an arrow that is let off. To expel is expressed by *nis tyag*. Those who believe in the production of new roots by the addition of prepositional prefixes might possibly see in *tyag* an original *ati ag* to drive off but however that may be, there is evidence enough to show that *tyag* expressed originally a more violent act of separation than it does in ordinary Sanskrit though here too, passages occur in which *tyag* may be translated by to throw to fling for instance *khe dhūlm yas tyaged ukhair* *murdhni tasyaiva sâ patet*, he who throws up dust in the air, it will fall on his head. Ind Spr 1582.

*Muk* too is used in a similar manner, for instance, *vagram mokshyate te mahendra* Mahâbh XIV, 263 Cf Dham mapada, ver 389.

### Verse 13

**Note 1.** *Samsa* masc, means a spell whether for good or for evil a blessing as well as a curse. It means a curse or, at all events, a calumny.

I 18, 3 *mā nah samsah ararushah dhûrtih pranak martyasya*

Let not the curse of the enemy the onslaught of a mortal hurt us

I, 94 8 *asmâkam samsah abhi astu duh dhyah*

May our curse overcome the wicked!

II 18, 2 *tapa samsam ararushah*

Burn the curse of the enemy!

VII, 23 2 are tam *samsam* *krinuhī* *ninitsóh*

Take far away the curse of the reviler! Cf VII 34 12

It means blessing

II 31 6 *uta vah samsam usgām iva smasi*

We desire your blessing as a blessing for suppliants

X 31 1 *ā nah devanām upa vetu samsah*

May the blessing of the gods come to us!

X 7 1 *urushya nah uīu bhīh deva samsah*

Protect us, god, with thy wide blessings!

II, 23, 10 *mā nah duh samsah abhi dipsūh īsata prā su*

*samsah matī bhīh tārishimahi*

Let not an evil speaking enemy conquer us, may we enjoying good report increase by our prayers!

In some passages however as pointed out by Grassmann, *samsa* may best be rendered by singer praiser Grassmann marks one passage only

II 26 1 *riguh it samsah vanavat vanushyatāh*

May the righteous singer conquer his enemies

He admits however doubtfully the explanation of B R, that *riguh samsah* may be taken as one word, meaning 'requiring the right' This explanation seems surrendered by B R in the second edition of their Dictionary and I doubt whether *samsah* can mean here anything but singer That being so the same meaning seems more appropriate in other verses also, which I formerly translated differently e g

VII, 56 19 *ime samsam vanushyatah ni pānti*

They, the Maruts, protect the singer from his enemy

Lastly *samsa* means praise the spell addressed by men to the gods or prayer

I 33 7 *pra sunvatah stuvatah samsam avah*

Thou hast regarded the prayer of him who offers libation and praise

X, 42, 6 *yasmin vayām dadhīma samsam indre*

Indra in whom we place our hope Cf *asams*, Westergaard, *Radices Linguae Sanscritae s v sams*

## MANDALA I HYMN 167

ASHTAKA II, ADHYÂYA 4 VARGA 4-5

TO THE MARUTS (THE STORM-GODS)

1 O Indra a thousand have been thy helps accorded to us a thousand O driver of the bays have been thy most delightful viands May thousands of treasures richly to enjoy, may goods<sup>1</sup> come to us a thousandfold

2 May the Maruts come towards us with their aids, the mighty ones or with their best aids from the great heaven now that their furthest steeds have rushed forth on the distant shore of the sea

3 There clings<sup>1</sup> to the Maruts one who moves in secret like a man's wife (the lightning<sup>2</sup>) and who is like a spear carried behind<sup>3</sup> well grasped resplendent gold adorned, there is also with them Vâṁ (the voice of thunder) like unto a courtly eloquent woman

4 Far away the brilliant untiring Maruts cling to their young maid as if she belonged to them all<sup>1</sup> but the terrible ones did not drive away Rodasî (the lightning), for they wished her to grow<sup>2</sup> their friend

5 When the divine Rodasî with dishevelled locks the manly minded, wished to follow them she went, like Sûryâ (the Dawn) to the chariot of her servant with terrible look, as with the pace of a cloud

6 As soon as the poet with the libations O Maruts had sung his song at the sacrifice pouring out Soma the youthful men (the Maruts) placed the young maid (in their chariot) as their companion for victory mighty in assemblies

7 I praise what is the praiseworthy true greatness of those Maruts that the manly minded, proud and strong one (Rodasi) drives with them towards the blessed mothers

8 They protect<sup>1</sup> Mitra and Varuṇa from the unspeakable and Aryaman also finds out the infamous Even what is firm and unshakable is being shaken<sup>2</sup> but he who dispenses treasures<sup>3</sup> O Maruts has grown (in strength)

9 No people indeed whether near to us or from afar have ever found the end of your strength O Maruts<sup>1</sup> The Maruts strong in daring strength have like the sea boldly<sup>1</sup> surrounded their haters

10 May we to day may we to morrow in battle be called the most beloved of Indra We were so formerly, may we truly be so day by day and may the lord of the Maruts be with us

11 May this praise O Maruts, this song of Mândârya, the son of Mâna the poet ask you with food for offspring for ourselves<sup>1</sup> May we have an invigorating autumn, with quickening rain<sup>1</sup>

## NOTES

Ascribed to Agastya, addressed to the Maruts but the first verse to Indra Metre Trishubh throughout

No verse of this hymn occurs in the Sâma veda, nor in the other Samhitâs

## Verse 1

**Note 1** We must keep *vaga* as a general term distinct from *arva* horses and *go* cows for the poets themselves distinguish between *gavyântaḥ* *asvayântaḥ* and *vâgayantaḥ* see IV, 17 16 VI 8 6

## Verse 3

**Note 1** On *mimyaksha* see before I 165 1 note 2

**Note 2** The spear of the Maruts is meant for the lightning and we actually find *rishā vidyutaḥ* having the lightning for their spear as an epithet of the Maruts I 168 5 V 52 13

The rest of this verse is difficult and has been variously rendered by different scholars We must remember that the lightning is represented as the wife or the beloved of the Maruts In that character she is called *Rodasī* with the accent on the last syllable and kept distinct from *ródasī* the dual with the accent on the antepenultimate, which means heaven and earth

This *Rodasī* occurs

V 56 8 *ā yasmin tasthāu su-rāṇāṁ bībhraṭī sākā marutsu rodasī*

The chariot on which carrying pleasant gifts stands *Rodasī* among the Maruts

VI 50 5 *mimyaksha yeshu rodasī nu devī*

To whom clings the divine *Rodasī*

VI 66 6 *adha sma eshu rodasī sva sokā ā āmavatsu tasthau nā rōkaḥ*

When they (the Maruts) had joined the two *Rodasī*, i.e. heaven and earth then the self brilliant *Rodasī* came among the strong ones

The name of *Rodasī* heaven and earth is so much more frequent in the Rīg veda than that of *Rodasī* that in

several passages the *itī* which stands after duals has been wrongly inserted after *Rodasī* in the singular. It is so in our hymn verse 4 where we must read *rodasīm* instead of *rodasī itī* and again in X 92 11.

Besides the lightning however the thunder also may be said to be in the company of the Maruts to be their friend or their wife and it is this double relationship which seems to be hinted at in our hymn.

The thunder is called *Vāk* voice the voice of heaven also called by the author of the *Anukramanī* *Ambhṛinī*. It was natural to identify this *ambhṛinā* with Greek *δβριμος* terrible particularly as it is used of the thunder *δβριμον εβριμησης* Hes Th 839 and is applied to Athene as *οβριμο πατην*. But there are difficulties pointed out by Curtius Grundzuge p 532 which have not yet been removed. This *Vāk* says of herself (X 125 12) that she stretched the bow for Rudra the father of the Maruts that her birth place is in the waters (clouds) and that she fills heaven and earth. See also X 114 8.

In I 173 3 *antāk dūtāk nā rodasī karat vāk*

The voice (thunder) moved between heaven and earth like a messenger.

In VIII 100 10 and 11 after it has been said that the thunderbolt lies hidden in the water the poet says *yat vāk vadantī avi ketanānī rāshṛī devānām nī sasāda mandrā* when the voice the queen of the gods the delightful uttering incomprehensible sounds sat down. If in our verse we take *Vāk* in the sense of thunder but as a feminine it seems to me that the poet speaking of the lightning and thunder as the two companions of the Maruts represents the first *Rodasī*, or the lightning as the recognised wife hiding herself in the house while the other the loud thunder is represented as a more public companion of the Maruts distinctly called *vidatheshu pagrā* (verse 6) a good speaker at assemblies. This contrast if it is really what the poet intended throws a curious light on the social character of the Vedic times as it presupposes two classes of wives not necessarily simultaneous however — a house wife who stays at home and is not much seen, and a wife who appears in

public and takes part in the society and conversation of the sabhâ the assembly room and the vidathas the meetings. The loud voice of the thunder as well as the usual hiding of the lightning might well suggest this comparison. That good manners such as are required in public and ready speech were highly esteemed in Vedic times we learn from such words as sabheya and vidathyâ. Sabhéya from sabha assembly court comes to mean courtly polite. vidathyâ from vidatha, assembly experienced learned.

VIII 4 9 *kandráh yâti sabhâm upa*

Thy friend Indra goes brilliant towards the assembly

X 34 6 *sabhâm eti kitavañ*

The gambler goes to the assembly

VI 28 6 *bṛihat vañ vayañ ukṛyate sabhâsu*

Your great strength is spoken of in the assemblies

Wealth is described as consisting in sabhâs houses IV 2 5, and a friend is described as sabhâsaha strong in the assembly X 71 10

Sabheya is used as an epithet of vipra (II 24, 13) and a son is praised as sabheya vidathya and sadanya i.e. as distinguished in the assemblies

Vidathyâ in fact means much the same as sabheya namely good for distinguished at vidathas meetings for social political or religious purposes IV 21 2 VII 36 b &c

Note 3 *Úpara na rishatñ* I do not see how uparâ can here mean the cloud if it ever has that meaning. I take upara as opposed to pûiva i.e. behind as opposed to before. In that sense upara is used X 77 3 X 10 2 44 7 &c. It would therefore mean the spear on the back or the spear drawn back before it is hurled forward.

B R propose to read *sam vak colloquium* but they give no explanation. The reference to VS IX 2 is wrong.

#### Verse 4

Note 1 The fourth verse carries on the same ideas which were hinted at in the third. We must again change *rodasî* the dual, into *rodasîm*, which is sufficiently indicated by the accent. *Yavyâ* I take as an instrumental of *yav* or of

yavyâ It means the youthful maid and corresponds to yuvatî in verse 6 Yavyâ would be the exact form which Curtius (Grundzuge p 389) postulated as the Sanskrit prototype of Hebe<sup>a</sup> Now if the Maruts correspond to Mars in Latin and to Ares in Greek the fact that in the Iliad Hebe bathes and clothes Ares<sup>b</sup> may be of some significance Sâdhâram is used in the sense of uxor communis and would show a familiarity with the idea of polyandry recognised in the epic poetry of the Mahabharata

But although the Maruts cling to this maid (the Vâk or thunder) they do not cast off Rodasî their lawful wife the lightning but wish her to grow for their friendship i e as their friend

Ayâsah yavyâ must be scanned ॐ ॐ ॐ — ॐ — — In VI 66 5 ayâsah mahnâ must be scanned as ॐ ॐ ॐ — ॐ — — (mahimnâ?)

Note 2 Vṛidham as the accent shows is here an infinitive governed by gushanta

#### Verse 5

See von Bradke, Dyaus Asura p 76

#### Verse 6

I translate arka by poet The construction would become too cumbersome if we translated as soon as the hymn with the libations was there for you, as soon as the sacrificer sang his song

#### Verse 7

The meaning of the second line is obscure unless we adopt Ludwig's ingenious view that Rodasî is here conceived as Eileithyia the goddess who helps mothers in childbirth I confess that it is a bold conjecture and there is nothing in Vedic literature to support it All I can say is that Eileithyia is in Greek like Hebe (Yavyâ) and Ares (Marut) a child of Hera and that lightning as well as dawn might become a symbol of birth The etymology and the

<sup>a</sup> Wir müssen ein vorgriechisches yâva oder möglicherweise yâvyâ annehmen

<sup>b</sup> Il. V 905



very form of *Ειλειθυια* is doubtful and so is that of *Rodasi*. It is tempting to connect *rodasi*, in the sense of heaven and earth with O S *radur*, A S *rôdoi* (Grimm Myth p 662) but that is impossible Cf I 101 7

### Verse 8

**Note 1** I do not see how *panti*, the plural can refer to *Mitra* and *Varuṇa* nor how these gods could here be introduced as acting the part of the *Maruts*. I therefore refer *panti* to the *Maruts* who may be said to protect *Mitra* and *Varuṇa* day and night and all that belongs to them from evil and disgrace. *Aryaman* is then brought in as being constantly connected with *Mitrâ varuṇau* and the finding out the perceiving from a distance of the infamous enemies who might injure *Mitra varuṇau* is parenthetically ascribed to him. See Ludwig *Anmerkungen* p 239

**Note 2** *Kyavante* cannot and need not be taken for *kyavayanti* though *āyutakut* is a common epithet of the *Maruts*. It is quite true that the shaking of the unshakable mountains is the work of the *Maruts* but that is understood even though it is not expressed. In V 60 3 we read *parvataḥ kit māhi vrddhāḥ bibhaya*, even the very great mountain feared, i e the *Maruts*.

**Note 3** *Dati* in *dātivāra* has been derived by certain Sanskrit scholars from *da* to give. It means no doubt gift, but it is derived from *da* (do *dyati*) to share, and means first a share and then a gift. *Dātivara* is applied to the *Maruts*, V, 38 2 III 51 9 and must therefore be applied to them in our passage also though the construction becomes thereby extremely difficult. It means possessed of a treasure of goods which they distribute. The growing too which is here predicated by *vavṛdhe* leads us to think of the *Maruts*, as in I, 37 5 or of their friend *Indra* I, 52, 2 81, 1, VI 30 1. It is never so far as I know applied to the sacrificer.

### Verse 9

**Note 1** *Dhr̥zshatā* is used as an adverb see I 71, 5 174 4 II 30 4, &c. Perhaps *tmanā* may be supplied as in I 54, 4.

## MANDALA I HYMN 168

## ASHTAKA I, ADHYAYA 4 VARGA 6-7

## TO THE MARUTS (THE STORM-GODS)

1 To every sacrifice<sup>1</sup> you hasten together<sup>2</sup> you accept prayer after prayer O quick Maruts<sup>1</sup> Let me therefore bring you hither by my prayers from heaven and earth for our welfare, and for our great protection

2 The shakers who were born to bring food and light<sup>1</sup> self born and self supported like springs<sup>2</sup>, like thousandfold waves of water aye visibly like unto excellent bulls<sup>3</sup>

3 Those Maruts like Soma drops<sup>1</sup>, which squeezed from ripe stems dwell when drunk, in the hearts of the worshipper—see how on their shoulders there clings as if a clinging wife in their hands the quoit is held and the sword

4 Lightly they have come down from heaven of their own accord Immortals, stir yourselves with the whip<sup>1</sup> The mighty Maruts on dustless paths, armed with brilliant spears have shaken down even the strong places

5 O ye Maruts, who are armed with lightning spears, who stirs you from within by himself as the jaws are stirred by the tongue<sup>1,2</sup> You shake the sky<sup>2</sup>, as if on the search for food you are invoked by many<sup>3</sup>, like the (solar) horse of the day<sup>4</sup>

6 Where O Maruts, is the top, where the bottom of the mighty sky where you came<sup>2</sup> When you throw down with the thunderbolt what is strong like brittle things you fly across the terrible sea<sup>1</sup>

7 As your conquest is violent splendid terrible full and crushing so O Maruts is your gift delightful like the largess of a liberal worshipper wide-spreading laughing like heavenly lightning

8 From the tires of their chariot wheels streams gush forth, when they send out the voice of the clouds, the lightnings smiled upon the earth, when the Maruts shower down fatness (fertile rain)

9 *Prisni*<sup>1</sup> brought forth for the great fight the terrible train of the untiring Maruts when fed they produced the dark cloud<sup>2</sup>, and then looked about for invigorating food<sup>3</sup>

10 May this praise O Maruts, this song of Mândârya the son of Mâna, the poet ask you with food for offspring for ourselves<sup>1</sup> May we have an invigorating autumn, with quickening rain<sup>1</sup>

## NOTES

This hymn is ascribed to Agastya Verses 1-7 Gagati 8-10 Trishūbh No verse of this hymn occurs in the SV, VS TS, AS

## Verse 1

There can be little doubt that the text of the first line is corrupt Ludwig admits this but both he and Grassmann translate the verse

GRASSMANN Durch stetes Opfer mocht ich euch gewinnen recht Gebet das zu euch Gottern drengt empfängt ihr gern

LUDWIG Bei jedem opfer ist zusammen mit euch der siegreich thatige in jedem lied hat der fromme an euch gedacht

Ludwig proposes to read *ādīdhiye* or *devayād ā dīdhiye* but even then the construction remains difficult

Note 1. *Yagñā yagñā*, an adverbial expression much the same as *yagñe yagñe* (I 136, 1), it occurs once more in VI 48 1

Note 2 *Tuturvānīh* does occur here only but is formed like *gugurvānī* I 142 8 and *susukvānī* VIII 23 5 Possibly *tuturvānīh* might stand for the host of the Maruts in the singular you hasten together to every sacrifice As to *dadhīdve* used in a similar sense see IV 34,3 37 1

As a conjecture though no more, I propose to read *evayāh u*

*Ēva* in the sense of going quick is used of the horses of the Maruts, I, 166, 4 More frequently it has the sense of going moving than of manner (*mos*) and as an adverb *eva* and *evam* mean in this way (K Z II 235) From this is derived *evayāh* in the sense of quickly moving an epithet applied to *Vishnu*, I 156, 1 and to the Maruts V 41 16 *kathā darema namasā su dānun eva yā maruta ākha-ukthaih* How shall we worship with praise and invocations the liberal quick moving Maruts? I read with Roth, *eva yāh oth* we should have to take *evayā* as

an adverbial instrumental like āsayā from āsā see Grassmann s v asaya

In one hymn (V 87) Evayā marut as one word has become an invocation reminding us of *ηε Φοιβε* or *Evoe Bacche* and similar forms. Possibly *ηα* may be viatica though the vowels do not correspond regularly (see *yayī* I 87 note 1)

From *eva* we have also *eva yāvan* (fem *evayāvanī* VI 48 12) which Benfey proposed to divide into *evayā van* quick again an epithet of *Vishnu* and the *Maruts*. If then we read *evayāh u* without the accent on the last syllable we should have a proper invocation of the *Maruts*, 'You quick *Maruts* accept prayer after prayer'

#### Verse 2

**Note 1** *īsham svār* are joined again in VII 66 9 *sahā īsham svāh ka dhimahi*. It seems to mean food and light or water and light water being considered as invigorating and supporting. *Abhigāyanta* governs the accusative.

**Note 2** The meaning of spring was first assigned to *vavra* by Grassmann.

**Note 3** Though I cannot find *gāvaḥ* and *ukshānaḥ* again used in apposition to each other I have little doubt that Grassmann is right in taking both as one word like *ταυρος βοῦς* in Greek.

#### Verse 3

**Note 1** The first line of this verse is extremely difficult. GRASSMANN translates

Den Somasaften gleichen sie, den kraftigen

Die eingeschlurft sich regen nimmer wirkungslos

LUDWIG Die wie Soma das gepresst aus saftvollen stengel aufgenommen ins innere freundlich weilen

It may be that the *Maruts* are likened to *Somas* because they refresh and strengthen. So we read VIII 48 9

*tvām hi naḥ tanvāḥ Soma gopāḥ gātre-gātre ni sasattha*

For thou O Soma, has sat down as a guardian in every member of our body

It is possible therefore though I shall say no more, that the poet wished to say that the *Maruts*, bring rain and

cooling the air are like Somas in their refreshing and in vigorating power when stirring the hearts of men In X 78 2 the Maruts are once more compared with Somas *su sarmanah na soma itam yate* Should there be a dative hidden in *āsate*?

Raribhūṇī I now take with Sāyana in the sense of a wife clinging to the shoulders of her husband though what is meant is the spear or some other weapon slung over the shoulders see I 167 3

#### Verse 5

**Note 1** *Hanva iva gṛhvāyā* gives no sense if we take *hanvā* as an instrum sing *Hanu* is generally used in the dual in the Rīg veda always meaning the two jaws or the two lips Thus Ait Br VII 11 *hanu saghve* AV X 7 *hanvor hi gṛhvam adadha* he placed the tongue in the jaws I should therefore prefer to read *hanu iva* which would improve the metre also or take *hanvā* for a dual as Sāyana does

One might also translate, Who amongst you O Maruts moves by himself as the jaws by the tongue but the simile would not be so perfect The meaning is the same as in the preceding verse viz that the Maruts are self born self determined and that they move along without horses and chariots In X 78 2 the Maruts are called *svayug* like the winds

**Note 2** I feel doubtful about *dhanvaḥkyut* and feel inclined towards Sāyana's explanation who takes *dhanvan* for *antariksha* It would then correspond to *parvataḥkyut* *dhruvaḥkyut* &c

**Note 3** *Purupīṣha* may also be You who have the command of many

**Note 4** As to *ahanyāḥ nī étasaḥ* see V 1, 4 *svetāḥ vīgṛhāyate agre aḥnām*

#### Verse 6

*Vithura* translated before I 87 3 by broken means also breakable or brittle Sāyana explains it by grass, which may be true though I see no authority for it Grassmann translates it by leaves It is derived from *vyath*.

## Verse 7

Sâti and râti are used on purpose, the former meaning the acquisition or conquest of good things, the latter the giving away of them. The onslaught of the Maruts is first described as violent and crushing, their liberality in giving away what they have conquered chiefly rain, is represented as delightful like the gifts of a liberal worshipper. Then follows *prithugráyī asuryēva gaṅgātī*. Here *asuryā* reminds us of the *asuryā* in the preceding hymn where it occurred as an epithet of *Rodasī* the lightning. *Prithu grayī* wide-spreading seems to apply best to the rain that is, the *rati*, though it might also apply to the lightning. However the *râti* is the storm with rain and lightning, and I therefore propose to read *gágghati* for *gāṅgati*. *Gaṅg* is a root which occurs here only and *gaggh* too is a root which is unknown to most students of Sanskrit. Benfey<sup>a</sup> to whom we owe so much, was the first to point out that *gaggh*, which Yaska explains by to make a noise and applies to murmuring waters is a popular form of *gaksh* to laugh, a reduplicated form of *has*. He shows that *ksh* is changed into *kḥḥ* in *akḥḥā* for *akshā*, and into *gh* and *ggh* in Pāli and Prakrit, e g *ghā* for *kshā*. The original form *gaksh* to laugh occurs I 33 7 *tvām etān rudatāḥ gākshataḥ ka āyodhayaḥ* thou foughtest them, the crying and the laughing.

That the lightning is often represented as laughing we see from the very next verse *ava smayanta vidyutāḥ* the lightnings laughed down and the very fact that this idea occurs in the next verse confirms me in the view that it was in the poet's mind in the preceding one. See also I 23 12 *haskārāt vidyutāḥ pari atāḥ gatāḥ avantu naḥ marūtaḥ mṛī layantu naḥ*.

In the only other passage where *gaṅg* occurs VIII 43 8 *arkīsha gaṅganābhavan*, applied to Agni, admits of the same correction *gagghanābhavan* and of the same translation laughing with splendour.

Benfey's objection to the spelling of *gaggh* with two

aspirates is just with regard to pronunciation but this would hardly justify our changing the style of our MSS which in this and in other cases write the two aspirates though intending them for non aspirate and aspirate

### Verse 9

**Note 1** *Pr̥snī* the mother of the Maruts who are often called *Pr̥snī mataraḥ* *gō mātaraḥ* and *sindhu mātaraḥ*

**Note 2** As to *svadhā* in the sense of food see before I 6 4 note 2 and X 157 5

**Note 3** *Abhva* is more than dark clouds it is the dark gathering of clouds before a storm ein Unwetter or if conceived as a masculine as in I 39 8 ein Ungethum Such words are simply untranslatable



## MANDALA I HYMN 170

## ASHTAKA I ADHYÂYA 4 VARGA 8-9

DIALOGUE BETWEEN INDRA AND HIS WORSHIPPER  
AGASTYA

1 India There is no such thing to-day nor will it be so to-morrow Who knows what strange thing<sup>1</sup> this is<sup>2</sup> We must consult the thought of another, for even what we once knew seems to vanish

2 Agastya Why dost thou wish to kill us O Indra<sup>3</sup> the Maruts are thy brothers fare kindly with them and do not strike<sup>1</sup> us in battle

3 The Maruts O brother Agastya why being a friend dost thou despise us<sup>2</sup> We know quite well what thy mind was Dost thou not wish to give to us<sup>3</sup>

4 Agastya Let them prepare the altar, let them light the fire in front<sup>1</sup> Here we two will spread<sup>2</sup> for thee the sacrifice, to be seen<sup>1</sup> by the immortal

5 Agastya Thou rulest O lord of treasures, thou lord of friends art the most generous Indra, speak again with the Maruts and then consume our offerings at the right season

## NOTES

Although<sup>1</sup> this hymn is not directly addressed to the Maruts yet as it refers to the before-mentioned rivalry between the Maruts and Indra and as the author is supposed to be the same namely Agastya I give its translation here

None of its verses occurs in SV VS TS AV

The Anukramanika ascribes verses 1 3 4 to Indra 2 and 5 to Agastya, Ludwig assigns verses 1 and 3 to the Maruts 2 4 and 5 to Agastya Grassmann gives verse 1 to Indra, 2 and 3 to the Maruts and 4 and 5 to Agastya

The hymn admits of several explanations There was a sacrifice in which Indra and the Maruts were invoked together and it is quite possible that our hymn may owe its origin to this But it is possible also that the sacrifice may be the embodiment of the same ideas which were originally expressed in this and similar hymns namely that Indra, however powerful by himself could not dispense with the assistance of the storm gods I prefer to take the latter view but I do not consider the former so untenable as I did formerly The idea that a great god like Indra did not like to be praised together with others is an old idea and we find traces of it in the hymns themselves e.g II 33 4 mā du/stutī mā sahutī

It is quite possible therefore that our hymn contains the libretto of a little ceremonial drama in which different choruses of priests are introduced as preparing a sacrifice for the Maruts and for Indra and as trying to appease the great Indra who is supposed to feel slighted Possibly Indra and the Maruts too may have been actually represented by some actors so that here as elsewhere, the first seeds of the drama would be found in sacrificial performances

I propose though this can only be hypothetical to take the first verse as a vehement complaint of Indra when asked to share the sacrifice with the Maruts. In the second

verse Agastya is introduced as trying to pacify Indra. The third verse is most likely an appeal of the Maruts to remind Indra that the sacrifice was originally intended for them. Verses 4 and 5 belong to Agastya who though frightened into obedience to Indra still implores him to make his peace with the Maruts.

#### Verse 1

**Note 1** In the first verse Indra expresses his surprise in disconnected sentences, saying that such a thing has never happened before. I do not take ádbhuta (nie da gewesen) in the sense of future because that is already contained in svas. The second line expresses that Indra does not remember such a thing and must ask some one else whether he remembers anything like it. We ought to take abhisamkarénya as one word and probably in the sense of to be approached or to be accepted. Abhisamkárin however, means also changeable.

#### Verse 2

**Note 1** Vadhî is the augmentless indicative not subjunctive, see however Delbruck Synt Forsch I pp 21 115

#### Verse 4

**Note 1** Ketana refers to yagña as in VIII 13 8. It means that which attracts the attention of the gods (IV 7 2) and might be translated by beacon.

**Note 2** The dual tanavāvahai is strange. It may refer as Grassmann supposes to Agastya and his wife Lopamudrá but even that is very unusual. See Oldenberg K Z XXXIX, 62. Professor Oldenberg (K Z XXXIX 60 seq.) takes this and the next hymn as parts of the same Ākhyana hymn and as intimately connected with the Marutvatīya Sāstra of the midday Savana in the Soma sacrifice.

## MANDALA I HYMN 171

## ASHTAKA II, ADHYÂYA 4 VARGA 11

## TO THE MARUTS (THE STORM GODS)

1 I come to you with this adoration, with a hymn I implore the favour<sup>1</sup> of the quick (Maruts) O Maruts you have rejoiced<sup>2</sup> in it clearly<sup>3</sup>, put down then all anger and unharness your horses!

2 This reverent praise of yours O Maruts fashioned in the heart has been offered by the mind<sup>1</sup> O gods! Come to it, pleased in your mind for you give increase to (our) worship<sup>2</sup>

3 May the Maruts when they have been praised be gracious to us and likewise Maghavat (Indra), the best giver of happiness, when he has been praised May our trees (our lances)<sup>1</sup> through our valour stand always erect O Maruts!

4 I am afraid of this powerful one, and trembling in fear of Indra For you the offerings were prepared—we have now put them away forgive us!

5 Thou through whom the Mânas<sup>1</sup> see the mornings whenever the eternal dawns flash forth with power<sup>2</sup> O Indra O strong hero, grant thou glory to us with the Maruts, terrible with the terrible ones strong and a giver of victory

6 O Indra protect thou these bravest of men<sup>1</sup> (the Maruts) let thy anger be turned away<sup>2</sup> from the Maruts for thou hast become<sup>3</sup> victorious to gether with those brilliant heroes May we have an invigorating autumn with quickening rain!

## NOTES

The Anukramanī assigns verses 1 and 2 to the Maruts, the rest to Indra Marutvat. The poet is again Agastya. The whole hymn corresponds to the situation as described in the preceding hymns and leads on to a kind of compromise between the Maruts who seem really the favourite gods of the poet, and Indra, an irresistible and supreme deity whose claims cannot be disregarded.

None of the verses of this hymn occurs in SV, VS, TS, AV.

## Verse 1

**Note 1** Sumatī here means clearly favour as in I, 73.6.7 while in I 166.6 it means equally clearly prayer.

**Note 2** Ludwig takes rarāṇatā as referring to suktēna and namasā. The accent of rarāṇata is irregular and likewise the retaining of the final long ā in the Pada text. Otherwise the form is perfectly regular namely the 2<sup>d</sup> plural of the reduplicated aorist or the so-called aorist of the causative\*. Pāṇini (VII 4, 2.3) gives a number of verbs which form that aorist as √ - and not as √ - √, e.g. asasasat, not anasasat ababādhāt ayayākat &c. Some verbs may take both forms e.g. abibhṛagat and ababhrāgat. This option applies to all Kaṇyādi verbs and one of these is ran which therefore at the time of Kātyāyana was supposed to have formed its reduplicated aorist both as ararāṇat and as arirāṇat. Without the augment we expect irāṇata or rāraṇata. The question is why the final a should have been lengthened not only in the Saṃhitā that would be explicable but in the Pada text also. The conjunctive of the perfect would be rārāṇata. See also Delbrück Verbum p. 111.

**Note 3** Vedyābhis which Ludwig translates here by umdissentwillen, was ihr erfaren sollt, I have translated by clearly, though tentatively only.

## Verse 2

**Note 1** The same idea is expressed in X, 47 7 *hrīḍi sprīṣaḥ manasa vakyaṁānāḥ*

**Note 2** *Namasāḥ vṛdhāsaḥ* is intended to convey the idea that the Maruts increase or bless those who worship them

## Verse 3

**Note 1** The second line has given rise to various interpretations.

GRASSMANN

Uns mögen aufrecht stehn wie schöne Baume

Nach unserm Wunsch O Maruts alle Tage

LUDWIG Hoch mögen sein unsere kämpfenden Lanzen  
alle Tage O Marut, siegesstieben

As *komyā* never occurs again it must for the present be left unexplained

There was another difficult passage I 88, 3 *medhā vanā na kṛmavante ūrdhva* which I translated 'May the Maruts stir up our minds as they stir up the forests' I pointed out there that *ūrdhva* means not only upright but straight and strong (I, 172 3, II 30 3) and I conjectured that the erect trees might have been used as a symbol of strength and triumph *Vāna* however may have been used poetically for anything made of wood just as cow is used for leather or anything made of leather In that case *vanā* might be meant for the wooden walls of houses or even for lances (like *ḍoupara* from *ḍopv*=Sk *daru*) and the adjective would probably have to determine the true meaning If connected with *komala* it might have the same meaning as *ευξεντος*

Prof Oldenberg suggests that *vanāni* may be meant for the wooden vessels containing the Soma.

## Verse 5

**Note 1** The *Mānas* are the people of *Mānya* see I, 165, 15 note 1, and there is no necessity for taking *māna* with Grassmann, as a general name for poet (Kuhn's Zeitschrift, vol xvi p 174)

**Note 2** It is doubtful to which word *savasâ* belongs I take it to be used adverbially with *vyushîshu*

### Verse 6

**Note 1** We might also translate, 'protect men from the stronger one' as we read I 120 4 *pâtam ka sahyasa/ yuvâm ka labhyasa/ na/*, and still more clearly in IV 55 1 *sahiyasa/ varuna mitra martât*. But I doubt whether *n/* by itself would be used in the sense of our men while *nara/* is a common name of the Maruts whether as *diva/ nara/* I 64, 4, or as *nara/* by themselves I, 64 10 166 13 &c

**Note 2** On the meaning of *avaya* in *avayâtahe/â/* see Introduction, p xx

**Note 3** On *dadhâna/*, see VIII 97 13 &c

MANDALA I, HYMN 172

ASHṬAKA II ADHYAYA 4 VARGA 12

TO THE MARUTS (THE STORM-GODS)

1 May your march be brilliant brilliant through  
your protection O Maruts you bounteous givers  
shining like snakes !

2 May that straightfo~ward shaft of yours, O  
Maruts, bounteous givers be far from us and far  
the stone which you hurl !

3 Spare O bounteous givers the people of  
Tṛiṃskanda lift us up that we may live !





## NOTES

The hymn is ascribed to Agastya the metre is Gâyatri  
None of its verses occurs in Sv VS TS AV

## Verse 1

Prof Oldenberg conjectures *ḥitrā ūtiḥ* and possibly *mahī bhānavaḥ* for *ṛhibhānavaḥ* See for *yāmaḥ ḥitrāḥ utī* V, 52, 2 *té yāman pāntī*, also VI 48 9

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## MANDALA II HYMN 34

ASHTAKA II ADHYÂYA 7, VARGA 19-21

TO THE MARUTS (THE STORM GODS)

1 The Maruts charged with rain<sup>1</sup>, endowed with fierce force terrible like wild beasts<sup>2</sup> blazing<sup>3</sup> in their strength<sup>4</sup> brilliant like fires and impetuous<sup>5</sup> have uncovered the (rain-giving) cows by blowing away the cloud<sup>6</sup>

2 The (Maruts) with their rings<sup>1</sup> appeared like the heavens with their stars<sup>2</sup> they shone wide like streams from clouds as soon as Rudra the strong man was born for you O golden breasted Maruts in the bright lap of Prṣni<sup>3</sup>

3 They wash<sup>1</sup> their horses like racers in the courses they hasten with the points of the reed on their quick steeds O golden jawed<sup>2</sup> Maruts violently shaking (your jaws), you go quick<sup>4</sup> with your spotted deer<sup>5</sup>, being friends of one mind

4 Those Maruts have grown to feed<sup>1</sup> all these beings or it may be (they have come) hither for the sake of a friend, they who always bring quickening rain They have spotted horses their bounties cannot be taken away they are like headlong charioteers on their ways<sup>2</sup>

5 O Maruts wielding your brilliant spears, come hither on smooth<sup>1</sup> roads with your fiery<sup>2</sup> cows (clouds) whose udders are swelling, (come hither) being of one mind, like swans toward their nests, to enjoy the sweet offering

6 O one minded Maruts come to our prayers come to our libations like (Indra) praised by men<sup>1</sup>

Fulfil (our prayer) like the udder of a barren cow<sup>2</sup>, and make the prayer glorious by booty to the singer

7 Grant us this strong horse for our chariot a draught<sup>1</sup> that rouses our prayers, from day to day food to the singers and to the poet in our home steads<sup>2</sup> luck<sup>3</sup> wisdom inviolable and invincible strength

8 When the gold breasted Maruts harness the horses to their chariots bounteous<sup>1</sup> in wealth then it is as if a cow in the folds poured out<sup>2</sup> to her calf copious food to every man who has offered libations

9 Whatever mortal enemy may have placed us among wolves<sup>1</sup>, shield us from hurt ye Vṛsus! Turn the wheels with burning heat against him and strike down the weapon of the impious fiend O Rudras!

10 Your march, O Maruts appears brilliant whether even friends have milked the udder of Prṣni or whether O sons of Rudra you mean to blame him who praises you and to weaken those who are weakening Trita, O unbeguiled heroes<sup>1</sup>

11 We invoke you, the great Maruts the constant wanderers, at the offering of the rapid Viśṇu<sup>1</sup>, holding ladles (full of libations) and prayerful we ask the golden-coloured and exalted Maruts for glorious wealth

12 The Dasagvas (Maruts<sup>2</sup>)<sup>1</sup> carried on<sup>2</sup> the sacrifice first may they rouse us at the break of dawn Like the dawn they uncover the dark nights with the red (rays), the strong ones, with their brilliant light, as with a sea of milk

13 With the (morning) clouds, as if with glittering red ornaments<sup>1</sup> these Maruts have grown great in the sacred places<sup>2</sup> Streaming down with rush

ing splendour<sup>3</sup>, they have assumed their bright and brilliant colour

14 Approaching them for their great protection to help us, we invoke them with this worship they whom Trīa may bring near, like the five Hotṛ priests for victory descending on their chariot to help

15 May that grace of yours by which you help the wretched<sup>1</sup> across all anguish, and by which you deliver the worshipper from the reviler come hither O Maiuts, may your favour approach us like a cow (going to her calf) !

## NOTES

Hymn ascribed to *Gṛtsamada* Metre 1-14 *Gagati* 15 *Trishubh* according to the *paribhāṣā* in the *Sarvānu kramanī* 12 13 See also Ludwig III p 59 Bergaigne, *Recherches sur l'histoire de la liturgie védique* 1889 pp 66 seq, Oldenberg *Prolegomena* p 144 None of its verses occurs in SV VS, AV The first verse is found in TB II 5 5, 4 with three various readings viz *taviṣébhīr ūrmibhīḥ* instead of *taviṣibhīr arṇinaḥ* *bhṛumim* instead of *bhṛīmim*, and *ṛipa* instead of *apa*

## Verse 1

**Note 1** *Dhârâvarāḥ* a word of doubtful import possibly meaning wishing for rain, or the suitors of the streams of rain The *Matuts* are sometimes represented as *varas* or suitors cf V 60 4

**Note 2** Cf II 33 11

**Note 3** Bergaigne II 381 translates *arṇinaḥ* by *chanters*, singers deriving it as it would seem from *aṛka* which, as he maintains (*Journ Asiat* 1884 IV pp 194 seq) means always song in the RV (*Rel Ved* I, 279) This however, is not the case as has been well shown by *Piscnel Ved Stud* I pp 23 seq Besides unless we change *arṇinaḥ* into *arṇinaḥ* we must connect it with *aṛk* light Thus we read VIII 41 8 *aṛkīnâ padâ*

**Note 4** *Taviṣebhīr ūrmibhīḥ* the reading of the *Taittirīyas* is explained by *Sayana* by *balavadbhīr grāmanāḥ* It may have been taken from RV VI 61, 2

**Note 5** On *ṛigīśin* see I 64 12<sup>b</sup> I 87 1

**Note 6** *Bhṛīmim* seems to me a name of the cloud driven about by the wind The *Taittirīyas* read *bhṛumim* and *Sayana* explains it by *megham dhamantas kalayantaḥ* In most passages no doubt *bhṛīmim* means quick fresh and is opposed to *radhīa* IV 32 2 VII 56 20 In I 31 16 as applied to *Agni*, it may mean quick But in our passage that meaning is impossible and I prefer the traditional

meaning of cloud to that of storm wind adopted by Benfey and Roth. The expression to blow a storm wind is not usual while dham is used in the sense of blowing away clouds and darkness. The cows would then be the waters in the clouds. It is possible however that Sâyana's explanation according to which *bhṛīmī* is a musical instrument, may rest on some traditional authority. In this case it would correspond to *dhamantaḥ vanam* in I 85 10<sup>2</sup>.

### Verse 2

**Note 1.** On *khâdī* see I 166, 9 note 2. On *rukma vṛkshas* I 64 4 note 1. Golden breasted is meant for armed with golden chest-plates. The meaning seems to be that the Maruts with their brilliant *khâdīs* appear like the heavens with their brilliant stars. The Maruts are not themselves lightning and rain but they are seen in them as *Agni* is not the fire but present in the fire or the god of fire. Thus we read RV III 26, 6 *agneḥ bhāmam marutam ogaḥ*. The splendour of *Agni* the strength of the Maruts i.e. the lightning. It must be admitted however that a conjecture proposed by Bollensen (Z D M G XLI p 501), would improve the verse. He proposes to read *vṛshṭāyāḥ* instead of *vṛshṭāyāḥ*. We should then have to translate. Their spears shone like lightnings from the clouds. These *vṛshṭās* or spears are mentioned by the side of *khâdī* and *rukma* in RV V, 54, 11 and the compound *vṛshṭavidyutṛḥ* is applied to the Maruts in I 168 5 and V 52 13. The difficulty which remains is *abhṛīyāḥ*.

**Note 2.** On *dyāvo na strībhiḥ* see note to I 87 1.

**Note 3.** The second line is full of difficulties. No doubt the Maruts are represented as the sons of *Rudra* (V 60 5 VI 66 3) and as the sons of *Prisni* fem. being called *Prisni mataiḥ*. Their birth is sometimes spoken of as unknown (VII 56 2) but hardly as mysterious. Who knows their birth hardly means more than the wind bloweth where it listeth and thou hearest the sound thereof but canst not tell whence it cometh. *Prisni* as a feminine is the speckled sky and the cloud may have been conceived

as the udder at the same time that *Prisni* was conceived as a cow (I 160 3). Nothing seems therefore more natural than that we should translate 'When Rudra had begotten you in the bright lap of *Prisni*'. The bright lap *sukrām ūdhaḥ* is an idiomatic expression (VI 66 1 IV 3 10) and I see no reason why we should with Roth K Z XXVI 49 change the *sukrī* of the *padapāṭha* into *sukrāḥ* and refer it to *vrīśhā*.

The real difficulty lies in *āgaṇi*. Can it mean he begot, as Bergaigne (*Religion Védique* III 35) interprets it? Wherever *āgaṇi* occurs it means he was born and I doubt whether it can mean anything else. It is easy to suggest *āgaṇit* for though the third person of the aorist never occurs in the RV the other persons such as *āgaṇishṭa* *gaṇishṭhāḥ* are there. But as the verse now stands we must translate, 'When Rudra was born for you he the strong one in the bright udder of *Prisni*'. Could Rudra be here conceived as the son, he who in other passages is represented as the husband of *Prisni*? There is another passage which may yield the same sense, VI 66 3 *vidē hi matā mahāḥ mahi sa sā it prisniḥ subhvē garbham ā adhāt* 'for she the great is known as the mother of the great that very *Prisni* conceived the germ (the Maruts) for the strong one'.

### Verse 3

**Note 1** *Ukshānte* is explained by washing/cleaning the horses, before they start for a new race. See V 59 1 *ukshante āsvān* followed by *tarushante ā rāgaḥ* IX 109 10 *asvaḥ na nīktaḥ vāgī dhanaya*. Satap Br XI 5 5 13. Pischel (*Ved. Stud* I 189) supposes that it always refers to the washing after a race.

**Note 2** *Nadasya karṇaiḥ* is very difficult. Sāyana's explanation *meghasya madhyapradesaiḥ* 'through the hollows of the cloud' presupposes that *nada* by itself can in the RV be used in the sense of cloud and that *karṇa*, ear, may have the meaning of a hole or a passage. To take as BR propose, *kāṇa* in the sense of *karṇa* eared, with long ears, would not help us much. Grassmann's

translation mit der Wolke schnellen Fittigen is based on a conjectural reading, nadasya parnaiḥ Ludwig's translation mit des fluszes wollen den raschen eilen sie is ingenious but too bold for karna never means waves nor nada river in the Rīg veda. The Vedārthayatna gives they rush with steeds that make the roar taking karnaiḥ for kartṛibhiḥ which again is simply impossible. The best explanation is that suggested by Pischel Ved Stud p 189. He takes nada for reed and points out that whips were made of reeds. The karna would be the sharp point of the reed most useful for a whip. I cannot however follow him in taking āsubhiḥ in the sense of accelerating. I think it refers to arva in the preceding pāda.

Note 3 Hīraṇyasiprāḥ Siprā in the dual sipre is intended for the jaws the upper and lower jaws as in RV I 101, 10 ví syasva sipre open the jaws. See Zimmer Altindisches Leben p 249 note. RV III 32 1 V 36 2 sipre and hánû VIII 76 10 X 96 9 sipre harim dávidhvataḥ X 105 5 siprābhyām siprīmvan. In the plural however sipraḥ V 54 11 (sipiāḥ śirshasu vitatāḥ hiraṇyayīḥ) VIII 7, 25 is intended for something worn on the head made of gold or gold threads. As we speak of the ears of a cap that is lappets which protect the ears or of the cheeks of a machine so in this case the jaws seem to have been intended for what protects the jaws and not necessarily for the real jaw bones of an animal, used as an helmet, and afterwards imitated in any kind of metal. As to siprin it may mean helmeted or possessed of jaws. To be possessed of jaws is no peculiar distinction, yet in several of the passages where siprin occurs there is a clear reference to eating and drinking, see VI 44 14, VIII 2 28 1~ 4, 32 24, 33 7 92 4 see also sipravan in VI 17 2. It is possible therefore that like susipra siprin also was used in the sense of possessed of jaw bones i.e. of strong jaw bones. Even such epithets as hiraṇya sipra, hāri sipra hūi sipra may mean possessed of golden, possibly of strong jaws. (M M Biographies of Words, p 263 note) Roth takes hārisipra as yellow jawed hīrisipra as golden cheeked or with golden helmet, pra with golden



helmet A decision between golden jawed or golden helmeted is difficult yet golden jawed is applicable in all cases

In our passage we must be guided by *dávidhvatah* which together with *sipra* occurs again X 96 9 *sipre vāgāya harīzi davidhvatah* shaking the golden jaws and it seems best to translate O ye golden jawed Maruts shaking (your jaws) you go to feed

**Note 4** If we retain the accent in *prīksham*, we shall have to take it as an adverb from *prīkshá* quick vigorous like the German *snell* This view is supported by Pischel *Ved Stud* I 96 If, however we could change the accent into *prīksham*, we might defend Sayana's interpretation We should have to take *prīksham* as the accusative of *prīksh*, corresponding to the dative *prīkshe* in the next verse *Prīksh* is used together with *subh ish ūrg* (VI 62 4) and as we have *subham yā* we might take *prīksham yā* in the sense of going for food in search of food But it is better to take *prīkshám* as an adverb In the next verse *prīkshé* is really a kind of infinitive, governing *bhuvanā*

**Note 5** Tradition explains the *Prīshatis* as spotted deer, but *prīshadasva* as an epithet of the Maruts need not mean having *Prīshatis* for their horses, but having spotted horses See Bergaigne *Rel Ved* II, p 378 note

#### Verse 4.

**Note 1** Ludwig translates *Zu naung haben sie alle diese Wesen gebracht*, Grassmann *Zur Labung netzten alle diese Wesen sie* Ludwig suggests *mitrāya* for *mitraya* Oldenberg far better *mitrāyavaḥ*, looking for friends, like *mitrāyuvaḥ* in I, 173 10

**Note 2** On *vayūna*, see Pischel in *Vedische Studien*, p 301 But why does Pischel translate *ṛgīpya* by balls, referring to VI, 67 11?

#### Verse 5

**Note 1.** *Adhvasmābhiḥ* seems to mean unimpeded or smooth Cf IX, 91 3

**Note 2** The meaning of *indhanvabhiḥ* is very doubtful.

## Verse 6

**Note 1** *Nrūām ná samsaḥ* the original form of *Narā samsaḥ* I take here as a proper name Mannerlob (like Trauenlob the poet) referring to Indra Beigaigne I p 305 doubts whether *Narāsamsa* can be a proper name in our passage but on p 308 he calls it an appellation of Indra

**Note 2** *Āsvām iva* gives a sense but one quite inappropriate to the Veda It would mean 'fill the cow in her udder like a mare' I therefore propose to read *asvām iva* (*asuum iva*) from *asû* a cow that is barren, or a cow that has not yet calved Thus we read I 112 3 *yābhiḥ dhenum asvām pinvathaḥ*, 'with the same help with which you nourish a barren cow Cf I 116 22 *staryām pipyathuḥ gām* you have filled the barren cow If *asvām iva dhenum* is a simile, we want an object to which it refers and this we find in *dhiyam* Thus we read V, 71 2 VII 94 2 IX 19 2 *pipyatam dhīyaḥ* to fulfil prayers I know of course that such changes in the sacred text will for the present seem most objectionable to my friends in India but I doubt not that the time will come when they will see that such emendations are inevitable I see that in the appendix to the Petersburg Dictionary, s v *asû* the same conjecture has been suggested

## Verse 7

**Note 1** Here again I have taken great liberties *Āpā nām* is explained by *Sâyana* as a participle for *âpnuvantam* This participle though quite correct (see Lindner Altindische Nominalbildung, p 54) does not occur again in the RV nor does it yield a proper meaning It could only mean 'give us a horse to the chariot an obtaining prayer rousing the attention (of the gods) day by day' *Āpāna* may mean a drinking or carousing and I do not see why we should not take it in that sense. Sacrifices in ancient times were often festivals VII, 22 3 *imā brahma sadhamāde gushasva* 'accept these prayers at our feast If we suppose that *âpāna* refers to the drinking of Soma, then

nothing is more appropriate than to call the drinking *Ātayat* exciting *brāhma* a hymn. Anyhow I can discover no better meaning in this line. Grassmann who knows that *Ātayat* means to excite yet translates: Gebt Gebet das durchdringt euch einander Tag für Tag. Ludwig: 'Das eifolgreiche *brahma*, das erinnernde tag für tag. Possibly we should have to change the accent from *āpana* to *āpāna*. *Āpana* in IX 10 5 is equally obscure.

**Note 2** On *vṛigana*, see I, 163, 15<sup>3</sup>. For fuller discussions of the various meanings of *vṛigana* see Geldner *Ved Stud* I, 139. Oldenberg *Gottinger gel Anzeigen* 1890 pp 410 seq., Ph. Colinet *Les principes de l'exégèse védique d'après MM. Pischel et Geldner* p 28, Ludwig *Über Methode bei Interpretation des Rigveda* 1890, pp 27 seq.

**Note 3** *Sanī* means acquiring, success, luck, gain and is often placed in juxtaposition with *medhā* wisdom. If they are thus placed side by side *sanī* looks almost like an adjective meaning efficient. RV I 18 6 *sanīm medhām ayāśisham*. I had asked for efficient, true, real wisdom or 'I had asked for success and wisdom. In such passages however as V 27 4 *dādat rītā sanīm yaté dādat medhām rītāyaté* it is clear that *sanī* was considered as independent and different from *medhā* (*rītāyate* = *rītāyate*).

#### Verse 8

**Note 1** On *sudānavaḥ*, see note to I 64 6. It must often be left open whether *sudānu* was understood as bounteous or as having good rain or good Soma.

**Note 2** *Pinvate* lit. to make swell or abound.

#### Verse 9

**Note 1.** *Vṛikatātī* is an old locative of *vṛikatāt* wolfhood. To place us in wolfhood means to treat us as wolves or as vogelfrei. Others take it to mean treating us as a wolf would treat us.

**Note 2.** *Tāpushā śakrīyā*. According to Lanman (p 571) *tāpushā* might be taken as an acc. dual fem. I know

however, of no strictly analogous cases and prefer to take *tápushâ* as an instrumental this being its usual employment

### Verse 10

**Note 1** The second line is obscure Neither Grassmann nor Ludwig nor Sâyana can extract any intelligible meaning from it I have translated it but I am far from satisfied There may be an antithesis between the friends (the Maruts themselves see V 53 2) milking the udder of *Prisni* and the Maruts coming to blame their friends for not offering them sacrifices, or for offering them sacrifices in common with Indra In the first case when they as friends milk the cloud their approach is brilliant and auspicious In the second case when they come to blame those who ought to celebrate them or those who are actually hostile to them by causing the ruin or decay of a friend of the Maruts such as Trita, their approach is likewise brilliant, but not auspicious Trita is a friend of the Maruts whom they assist in battle and it is possible that this legend may be alluded to here Sometimes Trita seems also connected with the third libation which was offered at sunset, just as Vishnu represented the second libation which was offered at noon\* Thus we read VIII, 12 16 *yât sômam indra víshnavi yât vá gha trité âptyé yât vá marútsu mândase*, whether you Indra, enjoy the Soma near Vishnu, or near Trita Áptya or among the Maruts Sâkapûm, as quoted by Yaska (Nir XII, 19), explains the three steps of Vishnu as earth, sky and heaven, Aurnavâbha distinguishes Samârohava, Vishnupada, and Gayasiras But all this does not help us to disentangle our verse It should be added that Bergaigne makes Tritâm to be governed by *duhûh* (Rel Ved II, 327) We should then have to translate, 'or whether they milk Trita in order to blame the singer, to make them old who make

\* Odinn is styled Thridr, by the side of Har and Tafnhar (the high and the even high) as the Third High At other times he is Tveggi (secundus) Grimm's Teutonic Mythology vol 4 p 162.

others old, or who themselves become old. This however does not help us much. Professor Oldenberg conjectures that possibly *guratām* might be changed to *gurātām* and that the dual of the verb might refer to Rudra and *Prisni*, or we might read *gurātā* for *guata* if it refers to Rudriyas. *Navamânasya* might also be used in the sense of making a noise (see I, 29 5) and possibly *nâvamânasya nide* might have been intended for shouting and laughing to scorn. But all this leaves the true meaning of the verse as unfathomable as ever.

### Verse 11

**Note 1** *Vishnor eshasya prabhṛthe* is obscure. At the offering of the rapid *Vishnu* is supposed to mean when the rapid *Vishnu* offers Soma. The same phrase occurs again, VII, 40, 5. In VIII 20 3 we can translate 'we know the strength of the Maruts, and of the hasting *Vishnu*, the bounteous gods. In VII, 39 5 the reading is *vishnum eshām*. Bergaigne (II, 419) is inclined to take *vishnu esha* as Soma. We should then translate 'at the offering of Soma'.

### Verse 12.

**Note 1** The *Dasagvas* are mentioned as an old priestly family like the *Angiras* and they seem also, like the *Angiras*, to have their prototypes or their ancestors among the divine hosts. Could they here be identified with the *Maruts*? They are said to have been the first to carry on the sacrifice, and they are asked to rouse men at the break of the day. Now the same may be said of the *Maruts*. They are often connected with the dawn probably because the storms break forth with greater vigour in the morning or it may be, because the chasing away of the darkness of the night recalls the struggle between the darkness of the thunderstorm and the brightness of the sun. The matutinal character of the *Maruts* appears, for instance, in V, 53, 14 (*usri bhesagam*) and their father *Dyaus* is likewise called *vṛishabhāḥ usriyāḥ*, V 58 6. In the second line *ūrmute*, though in the singular, refers also to the *Maruts* in the plural see Bergaigne. *Mélanges Renier*

Paris 1886 p 80 There still remain two difficult words *mahañ* and *gó arnasâ* The former (see Lanman p 501) may be taken as an adjective referring to the Dasagvas or Maruts, unless we take it as an adverb quickly like *makshu* If we could change it into *mahá* it would form an appropriate adjective to *gyotishâ* as in IV 50 4 On *go-arnasâ* all that can be said is that it mostly occurs where something is uncovered or revealed so I 112 18 X 38 2

**Note 2** On *yagñam vah* to carry on the sacrifice like a wagon see Bergaigne *Rel Véd* II 259-260 See also RV VIII, 26 15, 58 1 and *yagña vahas*

### Verse 13

**Note 1** In interpreting this obscure verse we must begin with what is clear The *arunâñ añgáyañ* are the well known ornaments of the Maruts mentioned I 37 2, note, I 64 4 note &c The Maruts shine in these ornaments or paints I 85 3, 87 1 V 56 1 X 78, 7 Though we do not know their special character we know that, like the daggers spears and bracelets of the Maruts they were supposed to contribute to their beautiful appearance Again, we know that when the Maruts are said to grow (*vavridhuñ*), that means that they grow in strength, in spirits, and in splendour or in a physical sense that the storms increase, that the thunder roars and the lightnings flash see V 55 3 59 5 Now if it is said that the Rudras grew with *kshonís* as if with bright red ornaments we must have in these *kshonís* the physical prototype of what are metaphorically called their glittering ornaments And here we can only think either of the bright morning clouds (referring to *ushâñ ná íâmññ arunaiñ apa ūrññite* in the preceding verse) or lightnings These bright clouds of heaven are sometimes conceived as the mothers (III, 9 2 *apâñ mâtñññ*) and more especially the mothers of the Maruts who are in consequence called *Sindhu mâtarañ* X 78 6 a name elsewhere given to Soma, IX 61 7 and to the Asvins I, 46, 2 It is said of a well known hero *Purŭravas* (originally a solar hero) that as soon as he was born the women (*gnâñ*) were there and immediately after

wards that the rivers increased or cherished him, X 95, 7. In other passages too these celestial rivers or waters or clouds are represented as women whether mothers or wives (X 124 7). A number of names are given to these beings when introduced as the companions of the Apsaras Urvaṁ and it is said of them that they came along like *aṅgayaḥ* *arunāyaḥ* like bright red ornaments X 95, 6. It seems clear therefore that the *arunāḥ aṅgāyaḥ* of the Maruts have to be explained by the bright red clouds of the morning or in more mythological language, by the Apsaras who are said to be like *arunayaḥ aṅgayaḥ*. Hence whatever its etymology may have been *kṣhonībhiḥ* in our passage must refer to the clouds of heaven and the verse can only be translated the Rudras grew with the clouds as with their red ornaments that is the clouds were their red ornaments and as the clouds grew in splendour the Maruts grew with their splendid ornaments.

Professor Geldner arrived at a similar conclusion. In Bezzenbergers Beitrage XI p 327 and more recently in Ved Stud., p 277 he assigned to *kṣhonī* the meaning of woman which is quite possible and would make it a synonym of the celestial *gnās*. But he translates, the Maruts excite themselves with red colours as with women. These are hardly Vedic thoughts and the position of *na* would remain anomalous. Nor should we gain much if we read *te kṣhonāyaḥ arunebhiḥ na aṅgībhiḥ* 'these Rudras were delighted like wives by bright ornaments. The bright ornaments have once for all a settled meaning, they are peculiar to the Maruts, and cannot in a Marut hymn be taken in any other sense.

Then comes the question how is the meaning assigned to *kṣhonī*, namely cloud, or as personified Apsaras applicable to other passages? In X, 95 9, it seems most appropriate. So long as the mortal (Purūravas) longing for the immortal (Apsaras), does not come near with strength to those *kṣhonīs* i.e. those Apsaras or morning clouds they beautified their bodies like ducks' (an excellent image if one watches ducks cleaning themselves in the water) like sporting horses biting each other. Geldner

translates this verse somewhat differently Ved Stud I p 276

Having disposed of these two passages where *kshomī* occurs in the plural we have next to consider those where it stands in the dual Here *kshomī* always means heaven and earth like *rodasī dyāvāprithivī* &c.

VIII 7 22 *sām u tyé mahatīḥ apaḥ sam kshomī sam u sūryam parvasaḥ dadhuḥ* They the Maruts set the great waters (the sky) heaven and earth and the sun piece meal (or they put them together piece by piece)

VIII 52 10 *sam indraḥ rāyaḥ brīhatīḥ adhūnuta sām kshomī sām u sūryam* Indra shook the great treasures heaven and earth and the sun

VIII 99 6 *anu te sushmam turāvantam iyatuḥ kshomī sīsum na mātara* Heaven and earth followed thy rapid strength like mother-cows their calf

II, 16, 3 *na kshomibhyam paribhvē te indriyam* Thy strength is not to be compassed by heaven and earth.

If after this we look at the passage translated by Professor Geldner I 180 5 *apaḥ kshomī sakate māhinā vām* we see at once that *apāḥ* and *kshomī* cannot be separated and that we must translate your Mahinā reaches heaven and earth and the sky Mahinā according to Professor Geldner means the magnificent woman namely Sūrya but it is possible that it may have been meant for mahimā your greatness reaches heaven and earth and the sky *Apāḥ* which Professor Geldner translates from the water, is the acc plural, meaning the waters between heaven and earth or the sky It occurs again in connection with heaven and earth the sun heaven and generally without any copula Thus VIII 7 22 *apaḥ kshomī sūryam* i.e. the waters (the sky) heaven and earth the sun I 36 8 *rodasī apāḥ* heaven and earth and the waters cf V 31, 6 Likewise I 52 12 *apāḥ svāḥ paribhūḥ eshi ā divam* V 14 4 *āvindat gāḥ apaḥ svāḥ* VI 47 14 *apaḥ gaḥ* cf VI 60 2 VII 44, 1 *dyāvāprithivī apaḥ svāḥ* cf X, 36 1 IX 90 4 91 6

There remain five passages where *kshomī* occurs and where Professor Geldner's conjecture that it means women



holds good In I 54 1 it may mean real women or the women of the clouds In I 57 4 173 7 VIII 3, 10 13, 17, also in X, 22, 9 women seems the most plausible translation

**Note 2** *Rítasya sádanani* is almost impossible to translate It may be the places in heaven where the Maruts are supposed to be or the places where sacrifices are offered to them

**Note 3** *Átyena págasâ* has been explained in different ways *Sâyana* renders it by always moving power, *Grassmann* by mit schnell erregtem Schimmer *Ludwig* mit eilender kraft though he is no longer satisfied with this meaning, and suggests net for catching *Roth* has touched several times on this word In the *Allgemeine Monatsschrift* of 1851 p 87 he suggested for *pâgas* the meaning of impression of a foot or of a carriage perhaps also reflection In his *Notes on the Nirukta*, p 78 seq he is very hard on the Indian commentators who explain the word by strength but who never go conscientiously through all the passages in which a word occurs He then still maintained that the word ought to be translated by track

It seems however that the most appropriate meaning in the passages in which *pâgas* occurs is splendour though of course a stream of light may be conceived as a bright train or path In some the meaning of light seems quite inevitable, for instance III 15 1 vi *pâgasâ prithunâ sórukânah* Agni shining with broad light

VIII 46 25 á yâhi makhâya pâgase Come hither, Vâyu for strong light

III 14 1 (agni) *prithivyâm pâgah asret* Agni assumed (or spread) splendour on earth

VII 10 1 *ushâh ná garah prithu pâgah asret* (Agni) like the lover of the dawn assumed (or spread) wide splendour

III 61 5 *ûrdhvam madhudhâ divi pâgah asret* The dawn assumed rising splendour in the sky

VII 3 4 vi *yâsyâ te prith vyâm pâgah asret* Thou Agni whose splendour spread on earth

IX 68 3 abhivrágan ákshitam págaḥ á dade (Soma) approaching assumed imperishable splendour This splendour of Soma is also mentioned in IX 109 21 and the expression that he shakes his splendour (*vr̥thā kar*) occurs IX 76 1, 88 5 (Cf Geldner Ved Stud I p 117)

In VI 21, 7 abhī tvā págaḥ rakshasaḥ ví tasthe it would no doubt seem preferable to translate the power of the Rakshas came upon thee' but the ugram págaḥ the fierce light, is not out of place either, while in most of the passages which we have examined, the meaning of power would be entirely out of place

In I 121 11 heaven and earth seem to be called págasī the two splendours Pischel, Ved Stud p 87 translates átyena págasā by durch das stattliche Ross, namely the Soma, but págas seems to be something that belongs to Soma, not Soma himself

#### Verse 14.

**Note 1** Grassmann suggests *iyānáḥ* instead of *iyānaḥ*.

**Note 2** Abhish̥taye for superiority or victory rather than for assistance Abhish̥tí, with accent on the last syllable means conqueror or victorious, see RV I, 9 1, III 34, 4, X 100 12 104, 10

#### Verse 15

**Note 1** On radhra and its various applications see Pischel Ved Stud I, p 124

## MANDALA V HYMN 52

ASHTAKA IV, ADHYAYA 8 VARGA 8-10

TO THE MARUTS (THE STORM GODS)

1 O Syâvâsya, sing boldly with<sup>1</sup> the Maruts the singers who worthy themselves of sacrifice rejoice in their guileless glory<sup>2</sup> according to their nature

2 They are indeed boldly the friends of strong power, they on their march protect all who by themselves are full of daring<sup>1</sup>

3 Like rushing bulls these Maruts spring over<sup>1</sup> the dark cows (the clouds)<sup>2</sup> and then we perceive the might of the Maruts in heaven and on earth

4 Let us boldly offer praise and sacrifice to your Maruts to all them who protect the generation of men who protect the mortal from injury

5 They who are worthy bounteous men of perfect strength, to those heavenly Maruts who are worthy of sacrifice, praise the sacrifice!

6 The tall men<sup>1</sup>, coming near with their bright chains and their weapon have hurled forth their spears Behind these Maruts there came by itself the splendour of heaven like laughing lightnings<sup>2</sup>

7 Those who have grown up on earth, or in the wide sky or in the realm of the rivers or in the abode of the great heaven,

8 Praise that host of the Maruts endowed with true strength and boldness<sup>1</sup>, whether those rushing heroes have by themselves harnessed (their horses) for triumph,

9 Or whether these brilliant Maruts have in the (speckled) cloud clothed themselves in wool<sup>1</sup>, or

whether by their strength they cut the mountain  
asunder with the tire of their chariot,

10 Call them comers or goers or enterers, or  
followers under all these names they watch on the  
straw<sup>1</sup> for my sacrifice

11 The men (the Maruts) watch and their steeds  
watch Then so brilliant are their forms to be  
seen that people say Look at the strangers<sup>1</sup>!

12 In measured steps<sup>1</sup> and wildly shouting<sup>2</sup> the  
gleemen<sup>3</sup> have danced toward the well (the cloud)  
They who appeared one by one like thieves were  
helpers to me to see the light<sup>4</sup>

13 Worship therefore O seer, that host of  
Maruts and keep and delight them with your voice  
they who are themselves wise<sup>1</sup> poets tall heroes  
armed with lightning spears

14 Approach O seer the host of Maruts, as a  
woman approaches a friend for a gift<sup>1</sup>, and you,  
Maruts bold in your strength<sup>2</sup> hasten hither even  
from heaven when you have been praised by our  
hymns

15 If he, after perceiving them, has approached  
them as gods with an offering then may he for a  
gift remain united with the brilliant (Maruts) who  
by their ornaments are glorious on their march

16 They, the wise<sup>1</sup> Maruts the lords who, when  
there was inquiry for their kindred told me of the  
cow they told me of Pṛṣṇi as their mother and of  
the strong Rudra as their father

17 The seven and seven heroes<sup>1</sup> gave me each  
a hundred On the Yamunâ I clear off glorious  
wealth in cows, I clear wealth in horses

## NOTES

This hymn is ascribed to *Syāvāsya Atreya* Metre, *Anushṭubh* 1-5 7-15 Pankti 6, 16 and 17 *Sâyana* seems to take verse 16 as an *Anushṭubh* which of course is a mistake No verse of this hymn occurs in SV VS, TS TB MS AV

## Verse 1.

**Note 1** One expects the dative or accusative after *arkā* The instrumental leaves us no choice but to translate, 'Sing with the Maruts who are themselves famous as singers.' Cf I 6 8 V, 60 8

**Note 2** On *śrāvāḥ mādanti*, see Gaedicke *Accusativ* p 75

## Verse 2

**Note 1** *Dhṛīshadvīnas* may also refer to the Maruts

## Verse 3

**Note 1** One expects *adhi* instead of *ati* see Gaedicke, *Accusativ* p 95 seq

**Note 2** See note to I 37, 5 also Bartholomae in *Bezenberger's Beiträge*, XV 211 The whole verse has been discussed by Benfey *Vedica und Verwandtes* p 152 seq

## Verse 6

**Note 1** This verse has been discussed before I, 168 7, note Benfey (*Nachrichten der K. Ges. der Wiss zu Göttingen* 1876 28 Juni comp *Vedica und Verwandtes*, p 141) translated it *Heran haben die Helden die hehren ihre Speere geschleudert, ihnen, den Maruts nach (erheben sich) traun gleichsam lachende Blütze, erhebt sich selbst des Himmels Glanz* *Rīshvāḥ* seems here as in verse 13, to refer to the Maruts as in IV 19 1 *rīshvam* refers to Indra though it can be used of weapons also see VI 18 10 As to the *instrumentalis comitativus* in and *yudhā*, see Lan p 335

**Note 2** Bentley's explanation of *gaghghatīh* is ingenious though it leaves some difficulties. The writing of *ghgh* in Devanāgarī may have been meant for *ggḥ* as in *akḥkhali kṛtīya* VII 103 3. But there remains the fact that *gaksh* occurs in the sense of laughing I, 33 7 and one does not see why it should have undergone a Prakritic change in our passage, and not there. It might be a mimetic word to express the sound of rattling and clattering of *gaṅganā bhavan* VIII 43 8.

### Verse 8

**Note 1** As to the adjective in the masculine gender after *sardhas* see I, 37 1 note. The meaning of *rābhvas* bold rabid is doubtful see Bergaigne *Rel Ved* II, 408.

### Verse 9

**Note 1** Sāyana takes *Parushnī* as the name of one of the rivers of the Punjab called the *Irāvati* and at present the *Ravi*. *Parushnī* might mean speckled muddy as a synonym of *prṣṇī*. Roth has suggested that *parushnī* might here mean cloud. But what is the meaning of *parushnī* in a similar passage IV 22 2 (*Indrah*) *srive parushnīm ushamānāh ūrnām yasyāh parvām sakhyāya vivye?* If it means that Indra clothed himself in speckled wool that wool might be intended for what we call woolly or fleecy clouds. As the Maruts often perform the same acts as Indra we might read in our verse *utā sma te parushnīs ūrnāh*, and pronounce *utā sma té parushnīa ūrnāh* though Lanman p 395 objects to *ias* for *is* in the acc plur. See, however *hetīh ādevīh* in VIII 61 16. The instrumental singular is possible, but again unusual with *vas pārushnya ūrnā*. Possibly the original meaning of *parushnī* may have been forgotten, and if the name of the river *Parushnī* was generally known it might easily have taken the place of *parushnī* the cloud. For other explanations see Roth, *Über gewisse Kurzungen* Wien 1887 Bartholomae in Kuhn's *Zeitschrift* XXIX 583, Schmidt, *Die Pluralbildungen der indogermanischen Neutra*, 1889 p 307.

## Verse 10

**Note 1** *Viśhāra* does not occur again and Lanman is therefore quite justified in assigning to it the meaning of straw (p 339). He paraphrases: Let their customs carry them where they may yet when I sacrifice, they wait quietly on the straw i.e. the altar for it. He reads in the Pada text *vi staré* for *vi stārá*. *Viśhārín* which occurs AV IV 34, 1 does not throw much light on the exact meaning of *viśhāra* in this place. If we retain *viśhārā* the nominative we must assign to it the meaning of crowd and refer it to the Maruts.

## Verse 11

**Note 1** *Pārāvata* is a turtle-dove (VS XXIV 25) and it is just possible that the Maruts might have been compared to them. But *pārāvata* is used in VIII 100 6 as an epithet of *vasu* wealth, and in VIII, 34, 18 we read of *ratis* (not *rātris*) i.e. gifts of *Pārāvata*. The river *Sarasvatī* is called *pārāvataghnī* killing *Pārāvata* VI 61 2 and in the *Pañikav* Br IX 4 11, we hear that *Turasravas* and the *Pārāvatas* offered their *Somas* together. I am therefore inclined to take *Pārāvata* lit. distant people extranei, strangers as a name of an Aryan border clan with whom the Vedic *Āryas* were sometimes at war sometimes at peace. In that case the frontier river the *Sarasvatī* might be called the destroyer or enemy of the *Pārāvatas*. As their wealth and gifts have been mentioned to compare the Maruts with the *Pārāvatas* may mean no more than that the Maruts also are rich and generous. Ludwig thinks of the *Παρυήται* which seems more doubtful. For a different interpretation see Delbruck, Syntax, p 531.

## Verse 12

**Note 1** I take *khandastubh* in the sense of stepping (according to) a measure as explained in my Preface (1st ed) p cii though I do not doubt that that meaning was afterwards forgotten and replaced by the technical meaning of *stubh* to shout. See Bohtlingk Roth s.v. *stubh* and

stobhagrantha, Sâma veda, Bibl Ind II, p 519 It can hardly be supposed that such artificial performances of Vedic hymns as are preserved in the Sâma veda, could have suggested the first names of the ancient metres

**Note 2** Kubhanyu can only be derived from bhan to shout

**Note 3** The *kirînah* are probably intended here for strolling minstrels who when they approached the well of a village (here the cloud) might be taken either for friends or foes

**Note 4** *Drzś tvishé* Grassmann translates Wie Rat berbanden schienen sie geschart zum Andrang meinem Blick Ludwig better Helfer waren sie, glanz zu sehn We must either read *drzś tvishé* to see the light, or *drzś tvishí*, to be seen by light See however, P G, Ved Stud p 225

#### Verse 13

**Note 1** Vedhas wise The different possible meanings of this word have been discussed by Ludwig Z D M G XL p 716 and by Bartholomae, in Kuhn's Zeitschrift, XXVII, p 361

#### Verse 14

**Note 1** On *dâná*, see Lanman pp 533 335, P G Ved Stud p 101

**Note 2** *Dhrishnavah ógasá* to be read - o - o -

#### Verse 15

This verse, as Roth says, is very obscure and the translation is purely tentative Grassmann derives *vakshana* from *vah* in the sense of an offering It may more easily be derived from *vaksh* i e what gives increase, and be taken as an instrumental Pischel shows that in many passages *vakshanâ* in the plural has the meaning of yom also of the yom on the altar But even this meaning does not throw much light on our passage The first páda may possibly be taken in an interrogative and conditional sense or we may translate 'Now having perceived them may he as a refreshing draught goes to the gods, come



together with the Maruts for his reward' Whatever the verse may mean *eshâm devân* cannot mean the gods of the Maruts or prove the existence of idols as Bollensen (Z D M G XXII, 587) and even Muir (S T V, 404) imagined The translation of Pischel, *Ved Stud* p 101 *suribhiḥ aṅgibhiḥ mit Herren die schmieren d h ordentlich bezahlen* seems too exclusively German Could *aṅgin* be an adjective in the sense of possessed of *aṅgis*?

#### Verse 16

**Note 1** If *sikvas* is not to be derived from *sak* (see Hubschmann *Vocalsystem* pp 64 186) we should have to derive *nis* right from a root altogether different from that which yields *nakt nakta* &c But how does *sikvas* come to mean according to Ludwig both bunch of flowers and flaming? Does he connect it with *sikhā*? Surely, if *siksh* may stand for *sīsak-s* why not *sik vas* for \**sīsak vas*? 'Bright' leaves it doubtful whether it means clever or flaming

#### Verse 17

**Note 1** The seven seven heroes need not be the Maruts, but some liberal patrons who rewarded *Syāvarva* See Bergaigne *Rel Ved* II, 371

## MANDALA V HYMN 53

ASHTAKA IV, ADHYĀYA 8 VARGA 11-18

TO THE MARUTS (THE STORM GODS)

1 Who knows their birth<sup>?</sup> or who was of yore  
in the favour of the Maruts when they harnessed  
the spotted deer<sup>1</sup>?

2 Who has heard them when they had mounted  
their chariots how they went forth<sup>?</sup> For the sake  
of what liberal giver (Sudas) did they run and their  
comrades followed<sup>1</sup>, (as) streams of rain (filled) with  
food<sup>?</sup>

3 They themselves said to me when day by day<sup>1</sup>  
they came to the feast with their birds<sup>2</sup> they (the  
Maruts) are manly youths and blameless seeing  
them, praise them thus,

4 They who shine by themselves in their  
ornaments<sup>1</sup>, their daggers their garlands their  
golden chains, their rings going<sup>2</sup> on their chariots  
and on dry land

5 O Maruts givers of quickening rain, I am  
made to rejoice following after your chariots as  
after days<sup>1</sup> going with rain

6 The bucket which the bounteous heroes shook  
down from heaven for their worshipper that cloud  
they send<sup>1</sup> along heaven and earth and showers  
follow on the dry land

7 The rivers having pierced<sup>1</sup> the air with a rush  
of water went forth like milk cows when your  
spotted deer roll about<sup>2</sup> like horses that have hasted  
to the resting-place on their road

8 Come hither, O Maruts, from heaven from the  
sky even from near<sup>1</sup> do not go far away<sup>1</sup>

9 Let not the Rasâ the Anitabhâ the Kubhâ the Krumu let not the Sindhu delay you ! Let not the marshy Sarayu prevent you ! May your favour be with us alone !

10 The showers come forth after the host of your chariots after the terrible Marut host of the ever youthful heroes<sup>1</sup>

11 Let us then follow with our praises and our prayers each host of yours, each troop each company<sup>1</sup>

12 To what well-born generous worshipper have the Maruts gone to day on that march

13 On which you bring to kith and kin the never failing seed of corn<sup>2</sup> Give us that for which we ask you, wealth and everlasting happiness<sup>1</sup>

14 Let us safely pass through our revilers, leaving behind the unspeakable and the enemies Let us be with you when in the morning<sup>1</sup> you shower down health, wealth<sup>2</sup> water, and medicine, O Maruts<sup>1</sup>

15 That mortal O men O Maruts, whom you protect, may well be always beloved by the gods, and rich in valiant offspring May we be such<sup>1</sup>

16 Praise the liberal Maruts, and may they delight on the path of this man here who praises them like cows in fodder When they go call after them as for old friends, praise them who love you, with your song<sup>1</sup>

## NOTES

Ascribed to Syāvasva Atreya Metre 1 5 10 11 15  
 Kakubh, 2 Briha ī 3 Anushtubh 4 Pura ushñih 6 7  
 9 13 14 16 Satobrihatī 8 12 Gāyatrī No verse of this  
 hymn occurs in SV, VS AV the sixth verse is found in  
 TS II 4, 8 1 MS II, 4, 7, Kāthaka XI 9

## Verse 1

Note 1 Kīlāśī as fern of kīlāsa does not occur again  
 It seems to have meant spotted or marked with pocks and  
 would be intended for the *prīshatī* Does Kailāsa come  
 from the same source?

## Verse 2

Note 1 Kāsmāi sasruḥ is much the same as kāsmāi adyā  
 sugātāya prā yayuḥ in verse 12 We must then begin  
 a new sentence, anu āpāyaḥ their comrades after, namely  
 sasruḥ Thus we read in verse 10 \*ām vaḥ sārḍham  
 anu pra yanti vṛṣhātāyaḥ where the streams of rain are  
 represented as the followers of the Maruts We might also  
 translate in our sentence For what liberal giver did their  
 comrades the streams of rain with food follow after (the  
 Maruts)

## Verse 3

Note 1 Ūpa dyūbhīḥ occurs again VIII 40 8, and  
 seems to mean from day to day

Note 2 The birds of the Maruts, probably of the same  
 character as the birds of the Asvins

## Verse 4

Note 1 I translate aṅgī by ornament in general no by  
 paint or ointment, though that may have been its original  
 meaning

Note 2 On srāya, see Pan III 3 24 Dhānvasi may  
 possibly have been intended as governed by svābhānavaḥ,  
 and not by srāyāḥ, see, however, VIII, 33, 6 smāsrushu  
 srītāḥ

## Verse 5

**Note 1** On *dyāvaḥ* nom plur and *rathān* acc plur compare Bergaigne *Melanges Renier* p 88 The text is doubtful and may be a corruption of *vrishāḥ* *dyavaḥ* *yatiḥ* *iva*

## Verse 6

**Note 1** The Taittiriya TS II 4, 8 1, read *parganyaḥ* the Maitreyas *prā parganyaḥ srigatām* and *yantu*

## Verse 7

**Note 1** *Tatṛidāna* as *trīd* occurs in the Veda in the Parasmaipada only may be intended for a passive borec dug out tapped One would however expect in that case a instrumental *marudbhīḥ* by whom they were brought forth

**Note 2** The words *vī yād vārtanta enyāḥ* have received various explanations Wilson translates 'When the river rush in various directions' Sâyana admits also another meaning 'When the rivers grow' Ludwig translates 'Sich verteilend gehn die schimmernden auseinander' Grassmann very boldly 'Wie Hengste traufelnd wenn vom Wege heimgekehrt, sie zu den bunten Stuten gehn' *Vī vṛt* seems however to have a very special meaning namely rolling on the ground, and thus the spotted deer are here said to have done like horses at the end of their journey We read of the sacrificial horse, Sat Br XIII 5 1, 16 *sa yady ava vā gṛghred vī vā varteta samṛiddho me yagnā itī ha vidyāt* cf XI 2, 5, 3 In the TS VII, 1, 19 3 the commentator explains *vivartanam* by *nirgatya bhumau viluṭṭhanam* the rolling on the ground The same meaning is applicable to *Mahaparinibbana Sutta* p 66 (Childers) where the Bhikkhus are said to roll on the ground when they hear of Buddha's death also to *Mahābh III 11953* (of a wild boar) The meaning therefore in our passage seems to be when the deer roll on the ground as horses are wont to do at the end of a journey

## Verse 8

**Note 1** *Amāt* corresponds here to *pṛthivī* in other places. Originally it may have meant from the home

## Verse 9

This verse has often been discussed on account of the names of the rivers which it contains. Syavâsva had mentioned the Yamunâ in 52 17, and some interpreters have been inclined to give to parushni in 52 9 a geographical meaning taking it for the river Ravi instead of translating it by cloud. The geographical names are certainly interesting but they have been discussed so often that I need not dwell on them here (See M M India p 163)

The Rasâ known to the Zoroastrians as the Razhâ was originally the name of a real river but when the Âryas moved away from it into the Punjâb it assumed a mythical character and became a kind of Okeanos surrounding the extreme limits of the world

Anitabhâ seems to be the name of a new river or part of a river. It can hardly be taken as an epithet of Rasâ as Ludwig suggests. Anitabhâ whose splendour has not departed (Ludwig) or amitabhâ of endless splendour would hardly be Vedic formations (Chips I p 157 Hibbert Lect p 207 India pp 166 173 notes)

Kubhâ is the Κωφην or Κωφης of the Greeks, the Kabul river. The Krumu I take to be the Kurram. (India p 177, note)

The Sindhu is the Indus though it is difficult to say which part of it while the Sarayu has been supposed to be the Sarayu the affluent of the Gangâ but may also be a more general name for some more northern river in the Punjab (See Zimmer Altindisches Leben pp 17 f, 45 Muir, S T II p xxv note)

## Verse 10

Note 1 Navyasinâm has been a puzzle to all interpreters. Sâyana seems to me to give the right interpretation, namely nûtanânam. As from aîgasâ instr sing straight way aîgas na was formed straightforward, from navyasâ instr sing anew nâvyasîna seems to have been formed in the sense of new. Nâvyasinâm might then be a somewhat

irregular gen plur referring to *gavam mārutam* the Marut host of the young men, see V 58, 1 Lanman (p 515) takes it for a gen plur fem but in that case it could not refer to *rāthānām* Zimmer translates endless Bergaigne (II, 400) thinks of new or rejuvenescent mothers

#### Verse 11

**Note 1** See III 26 6

#### Verse 14

**Note 1** *Usri*, in the morning Lanman (p 427) proposes to read *ushāri*, but the metre would be better preserved by reading *vṛishṭvī* as trisyllabic The difficulty is the construction of the gerund *vṛishṭvī* which refers to the Maruts and *syāma sahā* which refers to the sacrificers

**Note 2** On *sām yóh*, see I, 165, 4 note 2

The metrical structure of this hymn is interesting If we represent the foot of eight syllables by a that of twelve by b, we find the following succession

I {	1 a b a	II {	3 a a a a
	2 a a b a		4 b a a
III {	5 a a a	IV {	8 a a a
	6 b a b a		9 b a b a
	7 b a b a		12 a a a
V {	10 a b a	VI {	13 b a b a
	11 a b a		14 b a b a
		VII {	15 a b a
			16 b a b a

We find that I contains the question II the answer III description of rain IV prayer and invitation V praise of the companions VI prayer, VII conclusion Comp Oldenberg's Prolegomena, p 106 seq

## MANDALA V HYMN 54

## ASHTAKA IV ADHYĀYA 3, VARGA 14-16

## TO THE MARUTS (THE STORM GODS)

1 You have fashioned<sup>1</sup> this speech for the brilliant Marut host which shakes the mountains celebrate then the great manhood in honour of that host who praises the warm milk (of the sacrifice), and sacrifices on the height of heaven<sup>2</sup>, whose glory is brilliant

2 O Maruts, your powerful men (came) forth searching for water invigorating harnessing their horses, swarming around When they aim with the lightning Trita shouts and the waters murmur running around on their course

3 These Maruts are men brilliant with lightning they shoot with thunderbolts, they blaze with the wind, they shake the mountains, and suddenly when wishing to give water<sup>1</sup>, they whirl the hail, they have thundering strength, they are robust they are ever powerful

4 When you drive forth<sup>1</sup> the nights O Rudras the days O powerful men the sky the mists, ye shakers the plains like ships and the strongholds, O Maruts, you suffer nowhere

5 That strength of yours, O Maruts, that greatness extended far as the sun extends its daily course when you like your deer on their march, went down to the (western) mountain with untouched splendour<sup>1</sup>

6 Your host, O Maruts shone forth when, O sages, you strip like a caterpillar the waving tree<sup>1</sup>



Conduct then, O friends our service<sup>2</sup> to a good end  
as the eye conducts the man in walking

7 That man O Maruts is not<sup>4</sup> overpowered he  
is not killed, he does not fail he does not shake he  
does not drop his goods do not perish, nor his  
protections if you lead him rightly, whether he be a  
seer or a king

8 The men with their steeds, like conquerors of  
clans, like Aryaman (Mitra and Varuna)<sup>1</sup> the  
Maruts, carrying waterskins fill the well, when  
the strong ones roar they moisten the earth with  
the juice of sweetness<sup>3</sup>

9 When the Maruts come forth this earth bows  
the heaven bows, the paths in the sky bow and the  
cloud mountains with their quickening rain

10 When you rejoice at sunrise O Maruts toiling  
together<sup>1</sup>, men of Svar (sun light) men of Dyu  
(heaven), your horses never tire in running and you  
quickly reach the end of your journey

11 On your shoulders are the spears on your  
feet rings on your chests golden chains O Maruts  
on your chariot gems, fiery lightnings in your fists,  
and golden headbands tied round your heads<sup>1</sup>

12 O Maruts, you shake the red apple<sup>1</sup> from the  
firmament whose splendour no enemy<sup>2</sup> can touch,  
the hamlets bowed when the Maruts blazed and the  
pious people (the Maruts) intoned their far reaching  
shout

13 O wise Maruts let us carry off<sup>1</sup> the wealth of  
food which you have bestowed on us give us<sup>2</sup> O  
Maruts such thousandfold wealth as never fails<sup>3</sup>,  
like the star Tishya<sup>4</sup> from heaven<sup>1</sup>

14 O Maruts you protect our wealth of excellent  
men and the seer clever in song you give to

---

Bharata (the warrior)<sup>1</sup> a strong horse<sup>2</sup> you make  
the king to be obeyed

15 O you who are quickly ready to help, I  
implore you for wealth whereby we may overshadow  
all men like the sky O Maruts be pleased with  
this word of mine and let us speed by its speed  
over a hundred winters<sup>3</sup>

## NOTES

The same poet Syâvârva Âtreya. Metre 1-13 13  
Gagatî, 14 Trishṭuph. None of the verses of this hymn  
occurs in SV, VS, AV, TS, TB MS

## Verse 1

**Note 1** Anaga, explained as a 2nd pers plur perf referring to the same people who are addressed by arkata. It may be also the first person of the imperative see Benfey, Über die Entstehung der mit r anlautenden Personalendungen p 5 note

**Note 2** Possibly the second line of this verse may refer to ceremonial technicalities. Gharma means heat and summer but also the sacrificial vessel (formus) in which the milk is heated, and the warm milk itself. Yagvan can only mean sacrificing and diváh prishthā is the back of heaven, the highest roof of heaven see tūprishthā. Thus we read, I 115, 3 haritāḥ diváh ā prishthām asthuh. See also I 164 10, 166 5, III, 2, 12, IX, 36 6, 66, 5 69 5 83 2, 86, 27. It would seem therefore as if the Maruts themselves were here represented as performing sacrificial acts in the highest heaven praising the milk, that is the rain, which they pour down from heaven to earth. Possibly the text is corrupt. If yagyu could have the same meaning as prayagyu, I should like to conjecture, diváh ā prishthām yagyave. In IX 61, 12 índrāya yāgyave seems to mean to the chasing Indra. See also āyagi (erjagend), obtaining. Might we conjecture diva ā prīkshayāvane? Prīkshayāma occurs as a name see also II 34, 3

## Verse 3

**Note 1** Abdā, wish to give water is very doubtful. Both abda and abdi in abdimat mean cloud. The text seems corrupt

## Verse 4.

**Note 1** The meaning of *vyag* is doubtful. It may simply mean to make visible

## Verse 5

**Note 1** The last words *anasvadā yāt nī ayātana girīm* are difficult. Sayana has an explanation ready viz when you throw down the cloud or the mountain which gives no water or which does not give up the horses carried off by the *Pazis*. Grassmann too is ready with an explanation.

Als ihr unnahbar glanzend, Hirschen gleich den Berg auf eurer Fahrt durchranntet den kein Ross erreicht. Ludwig 'Als ihr nider gehn machtet den nicht vergänglichendes gebenden (d i die waszer, oder die rosse verweigernden?) berg

*Giri* may be the cloud, and nothing could be more appropriate than that the Maruts should come down upon the cloud or go over it in order to make it give up the rain. But *asvadā* means giving horses and though rain clouds may be compared to horses it does not follow that *asva* by itself could mean rain. *Asvadā* is used of the dawn I, 113 18, possibly as giving horses that is wealth but possibly also, as bringing the horses to the morning sun. These horses start with the dawn or the sun in the morning and they rest in the evening. The legend that *Agni* hid himself in an *Asvattha* tree (*Sâyana*, RV I 65, 1) may owe its origin to *asvattha*, i e horse stable having been a name of the West (K Z I 467) cf *tishthadgu* at sunset. In X, 8 3 the Dawns are called *âsvabudhna* which may mean that they had their resting place among the horses. The Maruts, more particularly are said to dwell in the *Asvattha* tree, when *Indra* called them to his help against *Vrâtra*, cf *Sat Brâhm* IV 3, 3 6, *Pâr Grîhy* II, 15 4. Possibly therefore though I say no more, possibly the Dawn or the East might have been called *asvadā* the West *anasvadā*, and in that case it might be said that the Maruts are of unsullied splendour, when they

go down to the western mountain M Bergaigne explains 'La montagne qui ne donne pas qui retient le cheval, le cheval mythique soleil ou eclur' My own impression however is that anasvadîm is an old mistake though I cannot accept Ludwig's conjecture a nasva dâm Why not anu svadhâm, or anasva yâh moving without horses? cf V 42, 10

#### Verse 6

**Note 1** This is, no doubt a bold simile but a very true one. In one night caterpillars will eat off the whole foliage of a tree, and in the same way a violent storm in the autumn will strip every leaf Arvasâm as an adjective, with the accent on the last syllable, does not occur again, but it can hardly mean anything but waving If it will stand for the sea, we might translate When you clear the waving sea (or air), as the caterpillar a tree

**Note 2** Arámati seems here to mean service or obedience, not a person who is willing to serve

#### Verse 8

**Note 1** To translate aryamavañ by friends is unsatisfactory Bergaigne takes it for Aryaman Mitra and Varuṇa, the three Aryamans as we say the two Mitras and points out that these three gods do send rain in I, 79, 3 VII, 40 4

**Note 2** It ought to be kavandhinañ as much as kavandha V, 85, 3

**Note 3** Madhvañ andhasâ, Grassmann, 'mit des Honigs Seim

#### Verse 10

**Note 1.** Sabharas is evidently a recognised epithet of the Maruts see VS XVII 81 and 84 but its meaning is doubtful We have visvâbharasam IV 1 19 as an epithet of Agni, which does not help us much If bharas means burden sabharas may mean those who work together, companions friends

## Verse 11

Note 1 See Muir S T V p 149 On *sīprāk* &c see II 34, 3, note

## Verse 12

Note 1 The red apple to be shaken from the firmament can only be the lightning *Vī dhū* is construed with two accusatives as in III 45 4, V 57 3 Gaedicke Accusativ p 266

Note 2 *Aryāh* cannot be a vocative on account of the accent nor a nominative on account of the context. There remains nothing but to take it as a genitive and connect it with *agrībhūta*, though such a construction has few parallels except perhaps in such sentences as *hāvyaḥ karshanām*, VI 22, 1 &c Possibly it may be intended as an epithet of the Maruts Bergaigne (Journ As 1884 p 190), 'au profit du pauvre' Geldner (Ved Stud I, p 148) proposes a very bold translation 'The sacrificial nets are being contracted, when the Maruts rush on The priests (*ṛtāyu*) roar their (as catching net) extended shouting The sense is said to be that when the Maruts appear all priests try to catch them by shouting See however Oldenberg in Gott Gel Anzeigen, 1890 p 414

## Verse 13

Note 1 For *rathyāh* see II, 24 15 *rāyah syāma rathyaḥ vayasvataḥ*, VI 48, 9

Note 2 *Rāranta* 2nd pers plur imp intens but Pada has *raranta* Why not *rarāta*?

Note 3 *Yukḥḥati* has been compared by Kuhn (K Z III 328) with *δυσκει*, but see Brugmann Grundriss I, pp 110 118

Note 4 *Tishya* must be the name of a star hardly as *Sâyana* suggests of the sun It ought to be a star which does not set See Weber, *Über alte iranische Sternnamen* p 14 Ludwig quotes from TS II 2 10 1 seq, an identification of *Tishya* with *Rudra*

## Verse 14

**Note 1** Grassmann marks this verse as late Ludwig defends it. We must know what is meant by late before we decide. Bhara a may mean simply a warrior, or १ Bharata see Ludwig III, 175-176 Oldenberg Buddha (1st edition) p 413

**Note 2** Árvantam vāgam, a horse his strength See Bergaigne Rel Véd II 405 Pischel Ved Stud p 46

**Note 3** Could srushāmat here mean obedient?

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## MANDALA V, HYMN 55

## ASHTAKA IV ADHYĀYA 3, VARGA 17-18

## TO THE MARUTS (THE STORM GODS)

1 The chasing<sup>1</sup> Maruts with gleaming spears  
the golden breasted have gained great strength  
they move along on quick well broken horses,—  
when they went in triumph the chariots followed

2 You have yourselves you know acquired  
power, you shine bright and wide you great ones  
They have even measured the sky with their  
strength —when they went in triumph, the chariots  
followed

3 The strong heroes, born together and nour-  
ished together, have further grown to real beauty  
They shine brilliantly like the rays of the sun —  
when they went in triumph, the chariots followed

4 Your greatness O Maruts is to be honoured  
it is to be yearned for like the sight of the sun  
Place us also in immortality,—when they went in  
triumph, the chariots followed

5 O Maruts you raise<sup>1</sup> the rain from the sea  
and rain it down, O yeomen<sup>2</sup>! Your milch cows, O  
destroyers<sup>3</sup> are never destroyed —when they went  
in triumph the chariots followed

6 When you have joined the deer as horses<sup>1</sup> to  
the shafts and have clothed yourselves in golden  
garments, then, O Maruts you scatter all enemies,—  
when they went in triumph, the chariots followed

7 Not mountains, not rivers have kept you back  
wherever you see, O Maruts there you go You



go even round heaven and earth,—when they went in triumph the chariots followed

8 Be it old, O Maruts or be it new be it spoken  
O Vasus, or be it recited you take cognisance of  
it all—when they went in triumph, the chariots  
followed

9 Have mercy on us O Maruts do not strike us,  
extend to us your manifold protection Do remem-  
ber the praise the friendship—when they went in  
triumph the chariots followed

10 Lead us O Maruts, towards greater wealth  
and out of tribulations when you have been praised  
O worshipful Maruts accept our offering and let us  
be lords of treasures !

## NOTES

The same poet *Syâtarva Âtitya* Metre 1-9 *Gagati*  
 10 *Trishubh* None of the verses occurs in SV VS  
 AV Verse 5 is found in TS II 4 8 2 MS II 4 7  
 The refrain probably means that when the Maruts march  
 in triumph the chariots of their army or the chariots of  
 other gods follow The latter view is taken by *Sayana*,  
 TS II 4 8 2

## Verse 1

**Note 1.** *Prayagyu* generally explained by rushing for-  
 ward but in that sense hardly to be derived from *yag*  
 to sacrifice may stand for an old Vedic form *prayakshyu*  
 changed into *prayagyu* by priests who had forgotten the  
 root *yaksh* and thought of nothing but sacrifices This  
 root *yaksh* has been identified by Grassmann with OHG  
*jagôr* (*venrri* *persequi*) originally to rush after to hunt  
 to try to injure or kill (cf *mriganyavañ* X 40 4) This  
 would explain most derivations from *yaksh* not excepting  
 the later *Yakshas*, and would yield an excellent sense for  
*prayakshyu* as an epithet of the Maruts See note to VII,  
 56 16 Pischel *Ved Stud* I p 98, is satisfied with deriv-  
 ing *prayagyu* and *prishthaprayag* from the root *yag* to  
 sacrifice and translates it by sacrificing but in the sense of  
 causing sacrifices to be offered

## Verse 5

**Note 1** The verb *irayatha* is transitive see Gaedicke,  
*Accusativ* p 54 and compare AV IV, 27 4 *apañ*  
*samudrād divam ud vahanti*

**Note 2** I have translated *purishirāñ* by yeomen in the  
 sense of cultivators of the land I have followed Roth  
 who shows that *purisha* means soil and that *purishin* is  
 used for an occupier of the soil, a landlord See K Z  
 XXVI p 65

**Note 3:** *Dasra* powerful, a common epithet of the *Asvins*  
 seems here, when joined with *dasyanti*, to retain something

of its etymological meaning, which comes out clearly in *das* to attack, unless it is derived from *dams*

Verse 6

**Note 1.** I prefer to translate here the deer as horses not the speckled hoises See however II, 34, 4 and Pischel Ved Stud p 226

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# MANDALA V, HYMN 56

## ASHTAKA IV ADHYĀYA 3, VARGA 19-20

### TO THE MARUTS (THE STORM GODS)

1 O Agni on to the strong host (of the Maruts) bedecked with golden chains and ornaments<sup>1</sup> To day I call the folk of the Maruts down from the light of heaven

2 As thou (Agni) thinkest in thine heart to the same object my wishes have gone Strengthen thou these Maruts terrible to behold who have come nearest to thy invocations

3 Like a bountiful lady<sup>1</sup> the earth comes towards us staggering, yet rejoicing, for your onslaught O Maruts, is vigorous, like a bear, and fearful like a wild bull

4 They who by their strength disperse wildly<sup>1</sup> like bulls, impatient of the yoke, they by their marches make the heavenly stone the rocky mountain (cloud)<sup>2</sup> to shake

5 Arise for now I call with my hymns<sup>1</sup> the troop of these Maruts grown strong together the manifold the incomparable as if calling a drove of bulls

6 Harness the red mares to the chariot harness the ruddy horses to the chariots harness the two bays, ready to drive in the yoke, most vehement to drive in the yoke

7 And this red stallion too loudly neighing, has been placed here beautiful to behold, may it not cause you delay on your marches O Maruts, spur him forth on your chariots

8 We call towards us the glorious chariot of the Maruts, whereon there stands also Rodasi<sup>1</sup> carrying delightful gifts among the Maruts

9 I call hither this your host brilliant on chariots terrible and glorious among which she the well born and fortunate, the bounteous lady is also magnified among the Maruts

## NOTES

The same poet and deity though Agni is invoked in the first possibly in the second verse also Metre 1 2 4-6 8 9 Br̥zhatī 3 7 Satob̥r̥zhatī None of the verses occurs in SV VS, AV TS MS

## Verse 1

**Note 1** Here again some interpreters of the Veda take *añgi* in the sense of pain war paint It may be so but the more general meaning of colours or ornament seems as yet safer

## Verse 3

**Note 1** The earth is frequently represented as trembling under the fury of the Maruts Here she is first called *mīl̥kushmatī* a curious compound which in our verse may possibly have a more special meaning As the earth is not only struck down by the storm but at the same time covered with water and fertilised, she is represented as struck down and staggering but likewise as rejoicing possibly as drunk

## Verse 4.

**Note 1** *Vṛthā* means pell mell confusedly wildly see also Geldner, *Ved Stud* p 115

**Note 2** *Āsmā svaryāḥ* seems to mean the thunderbolt like *vagraḥ svaryāḥ* in I, 32, 2 61 6 See also V 30, 8 In that case we should have to translate, 'they let the heavenly bolt fall down on the rocky mountain But *kyāvayati* is never used for the hurling of the thunderbolt, nor is it construed with two accusatives It always means to shake what is firm and we have therefore to translate, they shake the heavenly stone (the sky) the rocky mountain (the cloud) Parvata and giri often occur together, as in I, 37, 7 VIII, 64 5

## Verse 5

**Note 1** *Stomaiḥ* may possibly refer to *sāmukshtānām*

## Verse 8

**Note 1** On *Rodasī*, see before I 167 3.

## MANDALA V, HYMN 57

ASHTAKA IV ADHYĀYA 8 VARGA 21-22

TO THE MARUTS (THE STORM GODS)

1 O Rudras, joined by Indra friends on golden chariots come hither for our welfare! This prayer from us is acceptable to you like the springs of heaven to a thirsty soul longing for water

2 O you sons of *Prisni* you are armed with daggers and spears, you are wise carrying good bows and arrows and quivers, possessed of good horses and chariots With your good weapons O Maruts you go to triumph!

3 You shake<sup>1</sup> the sky and the mountains (clouds) for wealth to the liberal giver, the forests bend down out of your way from fear<sup>2</sup> O sons of *Prisni* you rouse the earth when you O terrible ones, have harnessed the spotted deer for triumph!

4 The Maruts blazing with the wind, clothed in rain, are as like one another as twins, and well adorned They have tawny horses, and red horses they are faultless, endowed with exceeding vigour they are in greatness wide as the heaven

5 Rich in rain-drops well adorned bounteous, terrible to behold, of inexhaustible wealth noble by birth, golden breasted these singers of the sky<sup>1</sup> have obtained their immortal name

6 Spears are on your two shoulders, in your arms are placed strength, power and might Manly thoughts dwell in your heads, on your chariots are weapons, and every beauty has been laid on your bodies

7 O Maruts, you have given us wealth of cows  
horses, chariots and heroes golden wealth! O men  
of Rudra, bestow on us great praise and may I  
enjoy your divine protection!

8 Hark, O heroes O Maruts! Be gracious to  
us! You who are of great bounty immortal right  
eous truly listening to us, poets young dwelling on  
mighty mountains<sup>1</sup>, and grown mighty



## NOTES

The same poet and deity Metre 1-6 Gāgati, 7 8  
Trishubh None of its verses occurs in SV, VS AV  
TS, verse 6 in MS IV, II, 4

## Verse 3

**Note 1** Dhû is construed with two accusatives see RV  
III 45 4 otherwise vasu might be connected with  
dârushe The third pâda is almost literally repeated soon  
after, V, 60, 2, see note 1 to I 37 7

**Note 2** Yâmanaḥ bhiyâ may be from fear of your  
approach

## Verse 5

**Note 1** In divaḥ arkâḥ even Bergaigne allows that arka  
may mean singer, not song

**Note 2** Nâma name, is here as elsewhere what is meant  
by the name therefore immortal being or immortality

## Verse 8

**Note 1** Br̥hadgīrayaḥ cannot well mean with a powerful  
voice The Maruts are called gīrīshṭha VIII 94, 12 dwell-  
ing on mountains and like br̥haddīva, br̥hadgīri seems to  
have been intended for dwelling on high mountains

## MANDALA V HYMN 58

## ASHTAKA IV ADHYĀYA 8 VARGA 23

## TO THE MARUTS (THE STORM-GODS)

1 I praise<sup>1</sup> now the powerful company of these ever young Maruts, who drive violently along with quick horses aye the sovereigns are lords of Amṛta (the immortal)

2 The terrible company the powerful adorned with quoits on their hands given to roaring potent, dispensing treasures they who are beneficent infinite in greatness praise O poet these men of great wealth<sup>1</sup>

3 May your water carriers come here to-day all the Maruts who stir up the rain That fire which has been lighted for you, O Maruts, accept it, O young singers<sup>1</sup>

4 O worshipful Maruts, you create for man an active king fashioned by Vībhvan<sup>1</sup> from you comes the man who can fight with his fist, and is quick with his arm, from you the man with good horses and valiant heroes

5 Like the spokes of a wheel no one is last, like the days they are born on and on not deficient in might The very high sons of Pṛsni are full of fury the Maruts cling firmly to their own will<sup>1</sup>

6 When you have come forth with your speckled deer as horses<sup>1</sup> on strong felled chariots O Maruts the waters gush, the forests go asunder<sup>2</sup> —let Dyu<sup>3</sup> (Sky) roar down, the bull of the Dawn

7 At their approach, even the earth opened wide,

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and they placed (sowed) their own<sup>1</sup> strength (the rain), as a husband the germ. Indeed they have harnessed the winds as horses to the yoke and the men of Rudra have changed their sweat into rain.

8 Hark! O heroes O Maruts! Be gracious to us! You who are of great bounty immortal, righteous truly listening to us poets young, dwelling on mighty mountains and grown mighty

## NOTES

The same poet and deity Metre Trishubh None of the verses occurs in SV VS AV TS Verses 3 and 5 are found in TB II 5 5 3 II, 8 5 7, MS IV 11 2 IV, 4, 18

## Verse 1

Note 1 On *stushe* see M M Selected Essays I p 162 Wilhelm, De infinitivi forma et usu p 10 Bartholomae in Bezzenger's Beitrage XV, p 219 I take *stushé* as 1 pers sing Aor Átm (not as Avey of the Present) in many places where it has been taken as an infinitive For instance, II 31, 5, VI 49 1 51 3 (with *voke*) 62 1 (with *huve*) VIII 5, 4 7, 32 74 1 84 1 (here the second pada must begin with *stusl e*) It may be an indicative or a subjunctive As to *stushe* without an accent its character cannot be doubtful see I 122, 8, 159 1 V 33 6, VI 21 2 48 14, VIII 21 9 23 2, 23 7 (*grime*) In II 20 4 *tám u stushe índram tám grmíshe*, *grmíshe* is an aorist with *vikarana*, like *punishé* I praise that Indra, I laud him In J, 46 1 *stushe* may be the infinitive but not necessarily It is an infinitive in I 122 7 *stushe sa vam varuna mitra ráti/* your gift, Varuna and Mitra, is to be praised Likewise in VIII 4 17 (see BR s v *sáman*) 24 1, 63 3 though in several of these passages it must remain doubtful whether *stushe* should be taken as an absolute infinitive or as a finite verb In VIII 65 5 *indra grmishé u stushé* means Indra, I laud and praise' as in II 20, 4

## Verse 4

Note 1 *Vibhva tashā* is generally explained as made by a master or by Vibhvan, one of the *R̥ibhus* This may be so though it seems a bold expression (see Bergaigne II, 410-411) But may it not be a mere synonym of *sutashā*, and intended for *vibhvane tashā*? see Selected Essays, I, p 143

## Verse 5

**Note 1** See Taitt Br II 8 5 7 As to *mimikshuḥ*, see note to I, 165 1

## Verse 6

**Note 1** On *prīṣhatībhīḥ āsvaiḥ* see II 34, 4, V 55 6 Bergaigne's note (II, p 378) does not settle the question whether the horses of the Maruts were speckled or whether they had speckled deer for their horses

**Note 2** On *rimatē vānām* see V, 57, 3.

**Note 3** Dyaus, the father of the Maruts, the oldest and highest god of heaven the strong bull, or it may be, the man of the dawn See v Bradke, Dyaus Asura p 63 Bergaigne, I p 316

## Verse 7

**Note 1** Roth conjectures *svam* for *svam*, taking it as a locative of *sū*, genetrix This is not without difficulties nor is it necessary That we find in the Rīg veda no other locative in *ām* after monosyllabic stems in *u* is perhaps no serious objection But the text as it stands can be translated as a husband the germ they have placed (sown) their own strength' *Sāvas* is the same as *vrīṣṇyam* and *vrīṣṇi sāvaḥ* in VIII, 3, 8, 10 *Dhuḥ* is used like *dhā* in *retodhā*

## MANDALA V HYMN 59

## ASHTAKA IV ADHYÂYA 8, VARGA 24.

## TO THE MARUTS (THE STORM GODS)

1 They truly<sup>1</sup> tried to make you grant them welfare Do thou sing praises to Heaven (Dyu) I offer sacrifice (*ṛta*) to the Earth The Maruts wash their horses and race to the air they soften their splendour by waving mists

2 The earth trembles with fear from their onset She sways like a full ship that goes rolling<sup>1</sup> The heroes who appear on their marches visible from afar, strive together within the great (sacrificial) assembly<sup>2</sup>

3 Your horn is exalted for glory<sup>1</sup>, as the horns of cows your eye is like the sun<sup>2</sup> when the mist is scattered Like strong racers you are beautiful O heroes, you think of glory, like manly youths<sup>3</sup>

4 Who could reach O Maruts the great wise thoughts who the great manly deeds of you, great ones? You shake the earth like a speck of dust when you are carried forth for granting welfare

5 These kinsmen<sup>1</sup> (the Maruts) are like red horses, like heroes eager for battle and they have rushed forward to fight They are like well grown manly youths and the men have grown strong with streams of rain they dim the eye of the sun

6 At their outbreak there is none among them who is the eldest or the youngest, or the middle they have grown by their own might these sons of *Prisni* noble by birth, the boys of Dyaus, come hither to us<sup>1</sup>

7 Those who like birds flew with strength in rows<sup>1</sup> from the ridge of the mighty heaven to its ends their horses shook the springs of the mountain (cloud) so that people on both sides<sup>3</sup> knew it

8 May<sup>1</sup> Dyaus Aditi (the unbounded) roar for our feast, may the dew-lighted Dawns come striving together these the Maruts, O poet (the sons) of Rudra have shaken the heavenly bucket (cloud), when they had been praised

## NOTES

The same poet and deity Metre 1-7 Gagati 8 Tri  
shūbh None of the verses occurs in SV, VS AV, TB,  
TS, MS

## Verse 1.

**Note 1** If we accept the text as it stands we have to  
translate, 'The spy called out to you to grant welfare  
The spy is then either Agni (Bergaigne, II p 378) or the  
priest See also VIII 61, 15 X, 35 8 But there are  
many objections to this Pra krant is not used in that  
sense and we should expect pra krānt suvitāya Pra kar  
when it is construed with a dative means generally to  
prepare some one for something to cause some one to do  
a thing Thus I 186 10 pro asvīnau avase kṛmudhvam  
get the Asvins to protect VI 21 9 prā utaye vārunam  
mitrām indram marutaḥ kṛishva āvase naḥ adyā make  
Varuna Mitra, and Indra to protect, make the Maruts to  
protect us to day X 64 7 piā vaḥ vāyūm—stomaḥ  
kṛmudhvam sakhyāya pushānam make Vayu by your  
praises to be your friend I 112 8 prā andham srotram  
kākshase etave kṛithāḥ, whereby you make the blind and  
lame to see and to walk The poet therefore seems to  
have said in our verse also 'They (my men or priests)  
made you or wished you to give them welfare What spaḥ  
can mean in such a sentence is difficult to say Till we  
know better we must simply accept it as a particle of  
asseveration like baḥ

**Note 2** Ārkā may also be the first person

## Verse 2

**Note 1** With regard to vyathir yatī of I 117 13  
samudrām avyathir gaganvān and VIII, 45 19 vyathir  
gaganvāmsaḥ Bergaigne, Journ As 1884, p 490

**Note 2** Mahe vidāthe must be taken as a locative sing  
It occurs again X 96 1 We have similar forms in mahé  
rāne, IX, 66 13 &c. The locative is governed by antā/



as in II, 27, 8 vidáthe antvā eshām The etymology and the meaning of vidatha have been often discussed for the last time by M Regnaud *Revue de l'histoire des religions* 1890 Prof Roth as M Regnaud states explains it by conseil, avis réunion où l'on délibère assemblée troupe armée Grassmann takes it generally for réunion rencontre combat Geldner derives it from vid in the sense of art, science Ludwig derives it likewise from vid, but in the sense of Bekanntschaft then Gesellschaft and lastly as synonymous with yagñā sacrifice assemblage M Regnaud differs from all his predecessors, and derives vidatha from vidh, to sacrifice He maintains that \*vidhatha would become vidatha like adhak from dah or dhagh and phaliga for parigha I know nothing about the etymology of phaliga but if it stands for parigha the second aspirate has lost its aspiration and thrown it on the initial In adhak, the final has lost its aspiration and thus allowed its appearance in the initial But in vidatha if it stood for vidhatha there would be no phonetic excuse whatever for changing dh into d, at least in Sanskrit It is possible that in Sanskrit such a form as vidhatha might have been avoided but there is no phonetic law to prevent the formation of such a word as vidhatha like ukātha yagatha &c We say vidhatha in the 2 pers plur as we say bodhatha No Sanskrit grammarian could derive vidatha from vidh If therefore vidatha signifies sacrifice, this is not because it is derived from vidh to sacrifice Vidatha may have been the name of a sacred act as veda is of sacred knowledge But the fact remains that it is best translated by assembly, particularly an assembly for sacrificial purposes

### Verse 3

**Note 1.** On sriyāse see I 87, 6

**Note 2** I see no necessity for changing sūrya into sura, see Bergaigne *Mélanges Renier*, p 94 He would translate, 'they are like the eye of the sun'

**Note 3** Māryā may be bridegrooms, as in V 60 4

(*varāḥ iva*) but there is nothing to indicate that meaning here. The difficulty is to find a word to express *sriyase*. It means to shine, but at the same time to excel. Possibly it may have even a more definite meaning such as to shine in battle or to triumph.

#### Verse 5

**Note 1** As to *sabandhu* see VIII 20 21

#### Verse 7

**Note 1** On *srémh*, see Gaedicke p 164. Bergaigne Mel Renier p 94

**Note 2** The meaning of *nabhanu* spring is doubtful

**Note 3.** *Ubháye* refers to many on both sides and cannot be taken for *ubhe* heaven and earth. It may mean all, particularly when there are two sides only as in a battle.

#### Verse 8

**Note 1** Ludwig seems to have seen the true meaning of this verse namely that, though *Dyaus* may roar for the feast, and though the Dawns may strive to come near the *Maruts* alone deserve the sacrifice because they opened the chest of rain.

**Note 2** On *Dyaus Aditi*, see note to I 166 12 p 261 where the translation has to be corrected

## MANDALA V, HYMN 60

## ASHTAKA IV ADHYÂYA 3, VARGA 25

## TO AGNI AND THE MARUTS

1 I implore<sup>1</sup> Agni the gracious, with salutations may he sit down here, and gather what we have made<sup>2</sup> I offer<sup>3</sup> (him sacrifice) as with racing chariots may I turning to the right, accomplish this hymn to the Maruts

2 Those who approached on their glorious deer, on their easy chariots, the Rudras, the Maruts,—through fear of you ye terrible ones the forests even bend down, the earth shakes, and also the mountain (cloud)

3 At your shouting even the mountain (cloud) grown large, fears and the ridge of heaven trembles When you play together, O Maruts armed with spears, you run together like waters

4 Like rich suitors the Maruts have themselves<sup>1</sup> adorned their bodies with golden ornaments, more glorious for glory<sup>2</sup>, and powerful on their chariots, they have brought together splendours on their bodies

5 As brothers no one being the eldest or the youngest they have grown up together to happiness Young is their clever father Rudra flowing with plenty is Pr̥zsi (their mother) always kind to the Maruts

6 O happy Maruts whether you are in the highest or in the middle, or in the lowest heaven from thence, O Rudras, or thou also O Agni take notice of this libation which we offer

7 When Agni and you wealthy Maruts drive down from the higher heaven over the ridges give then, if pleased you roarers O destroyers of enemies<sup>1</sup> wealth to the sacrificer who prepares (Soma juice)

8 Agni be pleased to drink Soma with the brilliant Maruts the singers, approaching in companies<sup>1</sup>, with the men (Āyus<sup>2</sup>) who brighten and enliven everything do this O Vaisvânara (Agni) thou who art always endowed with splendour

## NOTES

This hymn, by the same poet, is supposed to be addressed either to the Maruts alone or to the Maruts and Agni. The same might have been said of hymn 56 and others which are used for the *Āgñimâruta Sastra*. See Bergaigne, *Recherches sur l'histoire de la liturgie védique* p 38. Metre 1-6 Trishubh 7 8 Gāgati. No verse of this hymn occurs in SV VS, AV TS TB except verse 1 in AV VII, 50 3, TB II 7 12 4, MS IV 14 11 verse 3 in TS III 1 11 5 MS IV 12 5, verse 6 in TB II 7, 12 4.

## Verse 1

The AV reads *svāvasum prasakto pradakshīnam* all of them inferior readings. The TB agrees with RV except that it seems to read *prasaptāḥ* (*prakarshena samagataḥ*).

**Note 1** That *īḍ* or *īḍ* has originally the meaning of imploring asking begging we see from such passages as RV III 48 3 *upasthāya mātāram annam aitta*, he having approached his mother asked for food unless we prefer to construe *īḍ* with two accusatives he having approached asked his mother for food. The same verb is also construed with the accusative of the god implored the dative of the object and the instrumental of the means by which he is implored. See RV VIII 71 14 *agnim īḍishva avase gāthābhīḥ*, implore Agni with songs for his protection. Whether the root *īḍ* is distantly connected with either *ish* to desire (Brugmann I 591) or with *ard* to stir or with *ar* to go is a question which admits of many, or of no answer.

**Note 2** *Vikī kṛitam* seems to have the settled meaning of gathering in what one has made at play, or in battle see X, 42 9, 43 5 IX, 97 58, X 102 2. The same meaning is applicable here though we may also translate. Take notice of our *kṛita* or our *karma* i.e. the sacrifice. A similar thought is expressed in verse 6. *Sāyana* explains *vigānātu* and *vikīnuyāt*.

**Note 3** Perhaps *prā bhare* means, 'I am carried forth' as in V 59 4, where it is applied to the Maruts.

## Verse 4.

**Note 1** See note 2 to I 6 4 Instead of *svadhābhī* we have *svayam* in VII 56 11

**Note 2** *Sriyē sreyāmsa* is difficult to translate cf II 33 3 *srēshtha* *sriyā* asi Ludwig translates zu herlichkeit die herlichen.

## Verse 7

**Note 1** On *risadas* see Aufrecht Bezenb Beitr XIV p 32

## Verse 8

**Note 1** On *ganasri*, see BR. s v, Lanman 372 Benfey *Vedica und Verwandtes*, p 108 Pischel *Ved Stud* I 53 seq Ludwig translates *scharenherlich* but what does that mean?

Shining in their companies is a possible meaning but the analogy of *abhisri* and *adhvarasri* points in another direction

**Note 2** On the *Āyus* as a proper name see Bergaigne *Rel Ved* I, 62 II 323

## MANDALA V HYMN 61

ASHTAKA IV ADHYÂYA 3, VARGA 26-29

TO THE MARUTS (THE STORM GODS)

1 Who are you O men, the very best, who have approached one by one from the furthest distance<sup>1</sup>?

2 Where are your horses, where the bridles? How could you how did you come?—the seat on the back, the rein in the nostrils?

3 Their goad is on the croup<sup>1</sup> the heroes stretched their legs apart<sup>2</sup>

4 Move along, heroes young men the sons of an excellent mother<sup>1</sup>, so that you may warm yourselves at our fire<sup>2</sup>

5 (1) May the woman, if she stretched out her arm<sup>1</sup> as a rest for the hero, praised by *Syâvâsya*<sup>2</sup> gain cattle consisting of horses, cows, and a hundred sheep.

6 (2) Many a woman is even more often kinder than a godless and miserly man,

7 (3) A woman who finds out the weak the thirsty the needy, and is mindful of the gods

8 (4) Even though many an unpraiseworthy miser (*Pam*) is called a man she is worth as much in wergild

9 (5) Also the young woman joyfully whispered to me, to *Syâva*, the road,—and the two bays went straight to *Purumî/ha*<sup>1</sup>, the wise, the far-famed

10 (6) Who gave me a hundred cows, like *Vaidadasvi* like *Taranta* in magnificence

11 (1) The Maruts, who drive on their quick horses drinking the delightful mead, have gained glory here,

12 (2) They on whose chariots Rodasi<sup>1</sup> glitters  
in glory<sup>2</sup>, like the golden disk above in heaven,

13 (3) That youthful company of the Maruts  
with blazing chariots, blameless triumphant irre-  
sistible

14 (4) Who now knows of them where the  
strikers rejoice, the well born the faultless<sup>2</sup>

15 (5) You who are fond of praise become the  
leaders of the mortal listening to his imploring  
invocations, thus is my thought<sup>1</sup>

16 (6) Bring then to us delightful and resplen-  
dent<sup>1</sup> treasures ye worshipful Maruts destroyers of  
enemies

17 (1) O night like a charioteer carry away this  
hymn to Dârbhya, and these songs, O goddess

18 (2) And then tell him thus from me When  
Rathaviti offers Soma my desire never goes away  
from me'

19 (3) That mighty Rathaviti dwells among  
people rich in cattle<sup>1</sup>, retired among the mountains



## NOTES

This hymn is of a very composite nature. It is addressed to the Maruts by Syāvâsya. According to the Anukramanî however the Maruts are addressed in vv 1-4 11-16 only vv 5-8 are addressed to Sasîyasî Tarantamahîshî 9 to Purumîlîka Vaidadasvî 10 to Taranta Vaidadasvî 17-19 to Rathavîti Darbhya. None of the verses occurs in SV VS AV TS TB, MS Metre, 1-4, 6-8, 10-19 Gayatrî 5 Anushtubh, 9 Satobrzhati

It has been pointed out that in the hymns addressed to the Maruts beginning with V 52 and ending with V, 60 there is the usual decrease in the number of verses of each successive hymn viz 17 16 15 10 9 8 8 8 8. Our hymn however which is the last in the collection of hymns addressed by Syavâsya to the Maruts breaks the rule, and it has been suggested with great plausibility that it contains a number of verses thrown together at random. Possibly the four verses in the beginning formed an independent hymn addressed to the Maruts, and again 5-10 and 11-16 followed by an appendix 17-19. These verses refer to a legend which will have to be discussed at verse 5.

## Verse 1

Note 1. As to paramasyâh parâvâtaḥ see TS IV 1 9 3 where we also find (IV 1 9 2) pârasya adhi samvataḥ

## Verse 3

Note 1. Gaghane, like gaghanataḥ may mean simply behind as agre and agrataḥ mean before

Note 2. It is clear that the Maruts are here supposed to sit astride on their horses. This is also shown by prîshthé sâdas (v 2) and by putrakrîthé na ganayaḥ, they stretched out their legs, as γυναικες ἐν τεκνοτοία. Zimmer (p 230) says Zum Reiten wurde das Ross nicht benutzt. On p 295 he modifies this by saying Keine einzige klare Stelle des Rîgveda ist mir bekannt, wo das Reiten beim Kampfe erwähnt wurde, man fährt immer zu Wagen, wie die Griechen in homerischen Zeiten.

## Verse 4.

**Note 1** Bhadrageṇayaḥ generally rendered by possessed of beautiful wives seems really to mean possessed of an excellent mother. Gaṇi clearly means mother when Agni dvimātā having two mothers is called dvigaṇi, for it is never said that he has two wives. Besides the Maruts are constantly addressed as the sons of their mother Prīṣṇi while their wives are mentioned but rarely. However the other meaning is not impossible. See also Bergaigne II 387 seq.

**Note 2** The fire here intended is I suppose the sacrificial fire to which the Maruts are here invited as they had been in former hymns.

## Verse 5

**Note 1** Ludwig compares the A S expression healsgebedde see also RV X 10 10.

**Note 2** I have very little belief in the legends which are told in the Brāhmaṇas and in the Anukramanī in illustration of certain apparently personal and historical allusions in the hymns of the Veda. It is clear in many cases that they are made up from indications contained in the hymns as in IX 58 3 and it seems best therefore to forget them altogether in interpreting the words of the Vedic hymns.

The story told in the introductory verses quoted by Sayana, is this — Arṇanāśa Ātreya was chosen by Rathavīti Dāibhya to be his R̥tvig priest. At the sacrifice Arṇanāśa saw the daughter of Rathavīti and asked her in marriage for his son Syāvāśva. Rathavīti consulted his wife but she declined on the ground that no daughter of theirs had ever been given to a man who was not a poet (R̥ishi). Thereupon Syāvāśva performed penance, and travelled about collecting alms. He thus came to Saśiyasi who recommended him as a R̥ishi to her husband King Taranta. King Taranta was very generous to him and sent him on to his younger brother Purumīḥa. On his way to Purumīḥa Syāvāśva saw the Maruts, and composed a hymn in their praise (vv 11-16). He had thus become a real poet or R̥ishi and on returning home he received from Rathavīti his daughter in marriage.

Saunaka confirms the same story see Sayana's commentary to V, 61 17 Here therefore we have to deal with two princely brothers both Vaidadarvis namely Taranta and Purumîlla They both give presents to Syâvârva who is a Brâhmana, and he marries the daughter of another prince, Rathaviti Dâ-bhya

In the *Tandya Brâhmana*, however, XIII 7 12 another story is told which I quoted in my edition of the Rîg veda at IX, 58, 3 (vol v p xxxiii) Here Dhvasra and Purushanti are introduced as wishing to give presents to the two Vaidadarvis Taranta and Purumîlla These hesitate for a while, because they have no right to accept a present without deserving it or having done something for it They then compose a hymn in praise of Dhvasra and Purushanti, and after that feel justified in accepting their present

Here therefore the Vaidadarvis are receivers not givers of presents therefore of princely not as has been supposed, of priestly rank, and this would agree better with the words of verse 9 purumîllâyâ vipîâyâ See on all this Oldenberg in Z D M G XLII p 232

If we accept this story we have to take sâsiyasî in verse 6 as a proper name

But sâsiyasî may be a comparative of sarvat (see B R s v) and would then mean more frequent We expect no doubt an adverb rather like sarvat but a feminine corresponding to vâsiyasî is perhaps admissible In that case we should have simply to deal with some woman tvâstrî who as the poet says is as good as if not better than many a man

### Verse 8

This verse is very obscure Sayana translates 'And the other half (the husband of Sasîyasî viz Taranta) is a man not praised (enough) thus I the poet, say and that Taranta is equal or just in the giving of wealth Grassmann translates Und dagegen ist mancher nicht lobenswerth geizig der ein Mann sich nennt ein solcher ist der Strafe verfallen Ludwig 'Auch mancher halbmensch,

ungepriesen der mensch zwar heiszt, doch ein Pami ist der ist auf bese gabe nur bedacht

The first light that was thrown on this verse came from Prof Roth. He showed (Z D M G XLI, p 673) that vairadeya means weregild the German wergelt, the price to be given for a man killed. Vaira would here be derived from vira man the Goth wair, the Latin vir and vairadeya would mean what is to be given as the value of a man. Still I doubt whether Prof Roth has discovered the true meaning of the verse. He translates 'So ist auch mancher Mann nicht zu loben mehr ein Pami (unfromm, gegen die Gotter karg zugleich Bezeichnung habsuchtiger Dämonen) obschon man ihn einen Menschen nennt—nur am Wergeld steht er den andern gleich. I confess I do not see much point in this. It is quite clear that the poet praises a charitable woman and wishes to say that she is sometimes better than a man if he gives nothing. Now the weregild, if we may say so, for women was generally, though not always, less than that for men, and I therefore propose to read sā vairadeye ít samā and translate 'Even though many an unpraiseworthy miser (Pami) is called man she is like him in weregild i.e. she is worth as much even though she is a woman. On uta see Delbruck, Syntaktische Forschungen V p 528

### Verse 9

**Note 1** Purumīḥa is here clearly the man from whom benefits are expected, and therefore could not be the same as Purumīḥa Vaidadaśvi mentioned by the commentator who accepted gifts from Dhvasra and Purushanti. Nor can Taranta Vaidadaśvi in the next verse be taken for a recipient but only for a giver and therefore, most likely a prince. The whole story, however is by no means clear and I doubt whether the commentator drew his information from any source except his own brain.

### Verse 11

I agree with Ludwig that a new hymn begins with verse 11

## Verse 12

**Note 1** I have adopted the reading *Rodasi vibhrāgate* in my translation of VI 66, 6, where *Rodasi* is compared with a *śokaś*

**Note 2** Roth (K Z XXVI 5<sup>r</sup>) takes *śriyādhi* as *śriyas* *īdhi* but such a sandhi has not yet been established in the hymns of the Rīg veda, see Oldenberg Proleg p 459, Anm 1 Oldenberg himself suggests *śriyo dhi* and would translate, 'They whose charms shine over the two worlds on their chariots. Pischel (Ved Stud p 54) translates *yéshām śriyā* by 'for whose sake

## Verse 15

**Note 1** On *ittha dhiśā* see Pischel, Ved Stud p 184

## Verse 16

**Note 1** The Pada ought to have *puru kandrā* as suggested by Grassmann and Ludwig

## Verses 17-19

These verses are very peculiar and may refer to historical events for *Dālbhya* or *Dārbhya* and *Rathavīti* sound like real names. Of course the Indian commentators are never at a loss to tell us what it all refers to, but we can never say how little they knew, and how much they invented. The invocation of *Ūrmyā* if it is meant for the Night and the request that she may convey the hymn to *Dārbhya*, is different from the usual style of the hymns. See however, VIII, 24 28, and Oldenberg, Z D M G XXXIX 89

The following names occurring in our hymn have the sanction of the *Anukramasī* *Sastiyasī Tarantamahishī* (V 61, 5 8) *Purumīka Vaidadasvī* (V 61, 9), *Taranta Vaidadasvī* (V 61 10) *Rathavīti Dālbhya* (V, 61, 17-19) There is another *Purumīka*, a *Sauhotra* in IV, 43, and a *Purumīka Angrasa* in VIII, 71

## Verse 19

**Note 1** See Oldenberg Z D M G XXXIX, 89 He corrects *gōmatīk* to *gōmatīm* the name of a river mentioned in a very similar way in VIII, 24 30

## MANDALA V HYMN 87

ASHTAKA IV ADHYAYA 4 VARGA 33-34

## TO THE MARUTS (THE STORM GODS)

1 Let your voice born<sup>1</sup> prayers go forth to the great Vishnu accompanied by the Maruts Evayamarut and to the chasing host adorned with good rings, the strong in their jubilant throng, to the shouting power (of the Maruts)

2 O Maruts you who are born great and proclaim it yourselves by knowledge Evayamarut that power of yours cannot be approached by wisdom that (power) of theirs (cannot be approached) by gift or might<sup>1</sup> they are like unapproachable mountains

3 They who are heard with their voice from the high heaven the brilliant and strong Evayamarut, in whose council no tyrant<sup>1</sup> reigns the rushing chariots<sup>2</sup> of these roaring Maruts come forth<sup>3</sup> like fires with their own lightning

4 The wide-striding (Vishnu)<sup>1</sup> strode forth from the great common seat Evayamarut When he has started by himself from his own place along the ridges O ye striving mighty<sup>2</sup> Maruts he goes together with the heroes (the Maruts) conferring blessings

5 Impetuous like your own shout the strong one (Vishnu) made everything tremble the terrible the wanderer<sup>1</sup> the mighty Evayamarut, strong with him you advanced self luminous with firm reins golder coloured well armed<sup>2</sup>, speeding along

6 Your greatness is infinite, ye Maruts, endowed

with full power, may that terrible power help Evayâmarut In your raid<sup>1</sup> you are indeed to be seen as charioteers deliver us therefore from the enemy like shining fires

7 May then these Rudras lively like fires and with vigorous shine help Evayâmarut The seat of the earth is stretched out far and wide<sup>1</sup> when the hosts of these faultless Maruts come quickly to the races

8 Come kindly on your path, O Maruts listen to the call of him who praises you, Evayâmarut Confidants of the great Vishnu, may you together like charioteers keep all hateful things far<sup>1</sup>, by your wonderful skill

9 Come zealously<sup>1</sup> to our sacrifice, ye worshipful, hear our guileless call Evayâmarut Like the oldest mountains in the sky, O wise guardians, prove yourselves for him irresistible to the enemy

## NOTES

This hymn is evidently a later addition at the end of the fifth *Mandala*. It is addressed to the Maruts, and is ascribed to Evayāmarut Ātreya. None of its verses occurs in SV VS AV TS, TB MS except the first which is found in SV I 462. Metre Atigatāḥ

The name of the poet is due to the refrain Evayāmarut which occurs in every verse, and sometimes as an integral portion of the verse. Evayāmarut is a sacrificial shout much like *Evoi* in Greek, *Evoe* in Latin, though I do not mean to say that the two are identical. Evayāḥ, as I explained in note to I 168 1, is an epithet of Viṣṇu as well as of the Maruts meaning quickly moving. Evayāmarut therefore may mean the quick Marut. This is strange no doubt because in the Rīg veda the Maruts always occur in the plural except in some doubtful passages. Still Evayāmarut, the quick Marut, might be a name of Viṣṇu. It cannot be taken as a Dvandva, Viṣṇu and the Maruts.

This hymn was translated by Benfey in his glossary to the Sāma veda, p 39. Benfey takes evayā as identical with *evoi* and explains it as an adverbial instrumental, like āsuyā, in the sense of *sturmisch*. But this would leave evayāvan unexplained.

## Verse 1

**Note 1** Gīri gāḥ may mean produced on the mountains but it may also mean 'produced in the throat or voice' and it is so explained elsewhere for instance in SV I 462 (Bibl Ind vol 1 p 922) girau vāḥ nishpannāḥ [also by another commentator hrīdaye gātā yagñagatā vā ity uktam]. Oldenberg suggests girige which would be much better considering how Viṣṇu is called girikṣit girishā &c, see Bergaigne II 47. Most of the epithets have occurred before. I take savase as a substantive, like sardhas not as an adjective. As to dhunivrata see V 58 2 as to prā V 55, 1



## Verse 2

**Note 1** *Kratvâ danâ* and *mahnâ* seem to me in this place to belong together. The difficulty lies in the transition from *va* to *eshâm* but this is not uncommon. On *mahnâ*=*mahimnâ*, *danâ* and *mahnâ* see Wenzel *Instiumentalis* p 17 Lanman p 533 Pischel *Ved Stud* p 101 translates 'Ihre Macht gereicht ihnen zu grosser Gabe. See also VIII, 20 14 *Gâtâ* *mahnâ* born by greatness seems to mean born in greatness, or born great. It would be easy to write *mahnâ*.

## Verse 3

**Note 1** The translation of *irî* is purely conjectural.

**Note 2** *Syandrâsa* as suggested by Oldenberg are probably meant for *rathâ*. *Syandana* is a carriage in later Sanskrit. In VIII 20 2 we have to supply *rathâ* in VI 66 2 *rathâ*.

**Note 3** *Prâ* with the verb understood they come forth cf VII 87 1 *pra aramsi samudriyâ nadînâm* X 70 1 *Dhuni* like *dhûti* has become almost a name of the Maruts see I, 64, 5

## Verse 4

**Note 1** The god here meant seems to be *Vishnu* mentioned already in verse 1 and probably recalled by the *Evaya* in *Evayamarut*.

**Note 2** We must either take *vispardhasa* and *vîmahasa* with Benfey as names of the horses or accept them as vocatives addressed to the Maruts. *Vimahas* is used as an epithet of the Maruts, see I 86, 1

## Verse 5

**Note 1** On *yayî* see note to I 87 2 but it seems better to take it here as an adjective.

**Note 2** On *svâyudha* see Geldner *Ved Stud* I p 143 Oldenberg *Gott Gel Anzeigen* 1890 p 424

## Verse 6

**Note 1** *Prâsiti* may be, as Ludwig translates it, *fang schaur* a noose, but it can hardly mean *Noth*, as Grass

suggests. I take it here in the sense of shooting forth onslaught raid cf VII 46 4 Geldner Ved Stud I p 139 takes it for a trap Lanman p 386 is right in considering the locative in au before consonants a sure sign of the modern origin of this hymn

#### Verse 7

**Note 1** The idea that the earth is stretched out or becomes large during a thunderstorm has been met with before V 58 7 We read I 37 8 87 3 that at the racings of the Maruts the earth trembled and that the Maruts enlarged the fences in their races I therefore translate though tentatively only that the earth is opened far and wide as a race-course for the faultless Maruts, whose hosts á appear agmeshu on the courses mahak quickly If the accent of paprathe could be changed we might translate at whose coursings (agmeshu á) the seat of the earth is quickly stretched out far and wide and then take sárdhâmsi adbhutainasâm in apposition to rudrâsa/ Adbhutainas in whom no fault is seen

Bergaigne translates *faisant du mal mystérieusement*. See Geldner in K Z XXVIII 199 Anm 2 Bezzenbergers Beitrage III 169

#### Verse 8

**Note 1** Cf VI 48 10

#### Verse 9

**Note 1** Susamī generally explained as a shortened instrumental for susamī=susamyā, used in an adverbial sense Susamī has a short i here because it stands at the end of a pada otherwise the i is long see VII 16, 2 \ 28, 12 even before a vowel The same applies in the Rīg veda to samī it has short i at the end of a páda see II 31 6 VIII 45, 27 X 40 1 The phrase dhiyā samī which has short i in II 31, 6, X 40 1 has long i in IX 74 7 dhiyā samī It is shortened, however before vowels in the middle of a páda and written samy see I 87 5 III 53 3

## MANDALA VI HYMN 66

## ASHTAKA V, ADHYĀYA 1 VARGA 7-8

## TO THE MARUTS (THE STOPM-GODS)

1 This may well be a marvel even to an intelligent man, that anything should have taken the same name *dhenu*, cow —the one is always brimming to give milk among men but *Prisni* (the cloud the mother of the Maruts) poured out her bright udder once (only)

2 The Maruts who shone like kindled fires as they grew stronger twice and thrice—their golden, dustless (chariots<sup>1</sup>) became full of manly courage and strength

3 They who<sup>1</sup> are the sons of the bounteous Rudra, and whom she indeed was strong enough to bear, for she, the great, is known as the mother of the great, that very *Prisni* conceived the germ for the strong one (Rudra)

4 They who do not shrink from being born in this way<sup>1</sup>, and who within (the womb) clean themselves from all impurity<sup>2</sup>, when they have been brought forth brilliant according to their pleasure they sprinkle their bodies with splendour

5 Among them there is no one who does not strive to be brought forth quickly, and they assume the defiant name of Maruts They who are not (unkind<sup>1</sup>) never bring in strength<sup>2</sup>, will the generous sacrificer be able to bring down these fierce ones<sup>3</sup>

6 Fierce in strength followed by daring armies these Maruts have brought together heaven and earth<sup>1</sup> both firmly established<sup>2</sup> then the self

shining Rodasi stood among the impetuous Maruts like<sup>2</sup> a light.

7 Even though your carriage, O Maruts be without your deer without horses and not driven by any charioteer without drag<sup>2</sup> and without reins yet crossing the air<sup>3</sup> it passes between heaven and earth finishing its courses

8 No one can stop no one can overcome him whom you O Maruts protect in battle He whom you protect in his kith his cattle, his kin, and his waters, he breaks the stronghold at the close of the day<sup>1</sup>

9 Offer a beautiful song to the host of the Maruts, the singers the quick the strong who resist violence with violence O Agni the earth trembles before the champions

10 Blazing like the flame of the sacrifices, flickering like the tongues of the fire shouters like roaring fighters the flame born Maruts are unassailable

11 I invite with my call this strong and Marut like son of Rudra<sup>1</sup>, armed with flaming spears Bright thoughts, like wild waters from the mountain<sup>2</sup>, strove to reach the host of heaven

## NOTES

Hymn ascribed to Bharadvāga Bārhaspatya None of its verses occurs in SV, VS, AV Verse 2 in MS IV, 14 11 Verse 9 in TS IV, 1, 11 3 TB II 8, 5 5 MS IV 10, 3 Verse 10 in MS IV 14 11 Metre Trishūbh

## Verse 1

The meaning seems to be that it is strange that two things, namely, a real cow and the cloud i e *Prisni* the mother of the Maruts should both be called *dhenu* cow that the one should always yield milk to men while the other has her bright udder milked but once. This may mean that *dhenu* a cow, yields her milk always that *dhenu*, a cloud yields rain but once, or that *Prisni* gave birth but once to the Maruts. See also VI 48, 22 Gaedicke Accusativ p 19 Delbruck, Tempuslehre p 102 *Dhenu* must be taken as the neuter form, and as a nominative, as is shown by II 37 2 *dadīh yañ nāma patyate*

## Verse 2

**Note 1** It seems necessary to take *arenāvañ hiraṇyayā sañ* for *rathāñ* chariots as in V 87 3 *Sâyana* takes the same view and I do not see how the verse gives sense in any other way The first pada might be referred to the Maruts, or to the chariots

## Verse 3

**Note 1** The relative pronouns may be supposed to carry on the subject viz *Marútañ* from the preceding verse unless we supply *eshām mātā* I am doubtful about *maho mahñ* cf I, 102 1 II 33 8 Grassmann proposes to read *mahām*, gen plur, Ludwig thinks of *garbha*. It may also be a compound as in *mahāmaha*, *mahāmahivrata*, or an adverb, but the construction remains difficult throughout Oldenberg suggests that the second pāda may have been *yān ko nū prīsmiñ dādhrivñ bhāradhyai*.

## Verse 4

**Note 1** A tentative rendering and no more I take *áyā* for *ayā* as an adverb in the sense of thus in this way see I 87 4 note 2 Grassmann seems to take it as an instr fem dependent on *ganushaḥ* which is possible but without analogy Lanman p 358, takes it for *áyāḥ* nom plur of *aya* wanderer and translates as long as the ones now wanderers quit not their birth Grassmann Die nicht verleugnen die Geburt aus jener But is *gan* with instrumental ever used of a woman giving birth to a child? Ludwig 'Die sich nicht weigern der geburt

**Note 2** *Pū* with accusative occurs AV XIX, 33 3

## Verse 5

This verse is again very obscure It would be more honest to say that it is untranslatable Possibly the poet may have taken *dohāse* in the same sense as *duhre* in verse 4 The Maruts are born as by being milked from the udder of *Prisni* It would then mean Among whom there is no one not striving to be born quickly

**Note 1** *Stauna* is an unknown word *Sāyana* explains it as *stena* thieves It probably meant something not favourable, something that must be denied of the Maruts This is all we can say It cannot be a corruption of *stavānāḥ*, praised

**Note 2** *Ayās* can hardly refer to *Prisni* never tiring to suckle the Maruts In B R *ayās* is explained as *sich nicht anstrengend behende leicht unermüdlich* See also Windisch K Z XXVII, 170 also Johansson Bezenb Beitr XV p 180

## Verse 6

**Note 1** To join together heaven and earth is as Bergaigne remarks (II p 374 n 1) the apparent effect of a thunderstorm when the clouds cover both in impenetrable darkness We have the same expression in VIII 20 4

**Note 2** On *sumēke* see Geldner, K Z XXIV, 145 and Windisch Festgruss an Bohtlingk p 114

**Note 3** The *na*, placed before *rokaḥ* is irregular see Bergaigne, Mélanges Renier p 79 Oldenberg

narokâh = nrî okâh, she who is fond of the men namely of the Maruts. The corruption may be due to the writers of our text.

#### Verse 7

**Note 1** Anenah is strange and might be changed into anetah, it cannot be anenâh without guilt.

**Note 2** If avasa in an avasa comes from va so it may mean the step for descending or ascending or possibly a drag. Bergaigne explains it by sine viatico.

**Note 3** Raga/tûh according to Ludwig den Staub aufwirbelnd which seems too much opposed to arcu dustless. Ragas + tar means to pass through the air and in that sense only conquering the air. Geldner, Ved Stud p 123 ignores the various shades of meaning in tar at the end of compounds.

#### Verse 8

**Note 1** Pârye dyoh according to Grassmann on the decisive day, like pârye divi.

#### Verse 11

**Note 1** I have translated Rudrasya sūnum by the son of Rudra. It is true that a single Marut as the son of Rudra is not mentioned but on the other hand one could hardly call the whole company of the Maruts the maruta scil. gana, the son of Rudra. In I 64 12 we have Rudrasya sūnu in one pāda and māruta gana in the next. The R̥ibhus also are called in the same line savasah napātah, and indrasya sūno IV 37 4. Here sunu corresponds almost to the English offspring only it is masculine.

**Note 2** Girayah may have been meant for giyah a possible ablative of giri see Lanman p 383. Ugrāh would then refer to āpah unless we break the sentence into two viz. 'my bright thoughts tend to the host of heaven' and 'the fierce Maruts strive like waters from the mountain'. If we compare however, IX 95 3 apam iva id ūrmāyah tārturānāh prā manishāh irate sōmam ākha we see that the whole verse forms one sentence. All would be right if we could change girayah into giribhyah, but is not this a conjecture nimis facilis?

## MANDALA VII HYMN 56

ASHTAKA V, ADHYAYA 4 VARGA 23-26

## TO THE MARUTS (THE STORM GODS)

- 1 Who are these resplendent men, dwelling together the boys of Rudra, also<sup>1</sup> with good horses?
- 2 No one indeed knows their births, they alone know each other's birthplace
- 3 They plucked each other with their beaks<sup>1</sup>, the hawks rushing like the wind strove together
- 4 A wise man understands these secrets<sup>1</sup>, that *Prasni* the great bore an udder
- 5 May that clan be rich in heroes by the Maruts always victorious rich in manhood!
- 6 They are quickest to go most splendid with splendour, endowed with beauty strong with strength
- 7 Strong is your strength, steadfast your powers and thus by the Maruts is this clan mighty
- 8 Resplendent is your breath furious are the minds of the world host like a shouting maniac<sup>1</sup>
- 9 Keep from us entirely your flame, let not your hatred reach us here
- 10 I call on the dear names of your swift ones so that the greedy should be satisfied<sup>1</sup> O Maruts
- 11 The well armed the swift decked with beautiful chains who themselves adorn their bodies
- 12 Bright are the libations for you the bright ones O Maruts a bright sacrifice I prepare for the bright In proper order came those who truly follow the order, the bright born the bright the pure
- 13 On your shoulders O Maruts are the rings



on your chests the golden chains are fastened far shining like lightnings with showers<sup>1</sup>, you wield your weapons according to your<sup>2</sup> wont

14 Your hidden<sup>1</sup> splendours come forth spread out your powers (names), O racers! Accept O Maruts this thousandfold domestic share as an offering for the house-gods

15 If you thus listen O Maruts to this praise, at the invocation of the powerful sage, give him quickly a share of wealth in plentiful offspring, which no selfish enemy shall be able to hurt

16 The Maruts, who are fleet like racers, the manly youths, shone like Yakshas<sup>1</sup> they are beautiful like boys standing round the hearth, they play about like calves who are still sucking

17 May the bounteous Maruts be gracious to us, opening up to us the firm heaven and earth May that bolt of yours which kills cattle and men be far from us! Incline to us O Vasus with your favours

18 The Hotr<sup>2</sup> priest calls on you again and again, sitting down and praising your common gift, O Maruts O strong ones, he who is the guardian of so much wealth, he calls on you with praises, free from guile

19 These Maruts stop the swift, they bend strength by strength<sup>1</sup>, they ward off the curse of the plotter, and turn<sup>2</sup> their heavy hatred on the enemy

20 These Maruts stir up even the sluggard<sup>1</sup>, even the vagrant<sup>2</sup> as the gods<sup>3</sup> pleased. O strong ones, drive away the darkness and grant us all our kith and kin

21 May we not fall away from your bounty O

Maruts may we not stay behind O charioteers in the distribution of your gifts Let us share in the brilliant wealth the well-acquired, that belongs to you O strong ones

22 When valiant men fiercely fight together, for rivers plants and houses<sup>1</sup>, then O Maruts, sons of Rudra be in battles our protectors from the enemy

23 O Maruts you have valued<sup>1</sup> the praises which our fathers have formerly recited to you with the Maruts the victor is terrible in battle with the Maruts alone the racer wins the prize

24 O Maruts may we have a strong son who is lord among men a ruler, through whom we may cross the waters to dwell in safety and then obtain our own home for you<sup>1</sup>

25 May Indra then Varuna, Mitra Agni the waters the plants the trees of the forest be pleased with us Let us be in the keeping, in the lap of the Maruts, protect us always with your favours

## NOTES

Ascribed to Vasishṭha Verse 1 occurs in SV I 433 verse 10 in TS II 1 II 1 MS IV, II 2, verse 12 in TB II 8 5, 5, MS IV 14 18 verse 13 in TB II 8 5 5, MS IV 14 18, verse 14 in TS IV 3 13 6 MS IV 10 5, verse 16 in TS IV 3 13 7, MS IV 10 5 verse 19 in TB II 8, 5 6 MS IV 14, 18 Metre, 1-II Dvīpadā Virāg, 12-25 Trishṭubh

## Verse 1

**Note 1** The SV reads athā for the older adhā Sanikā in the edition of the Bibl Ind is a misprint for sanīā

## Verse 3

**Note 1** Sva pu is explained by Roth as possibly a broom, raising the dust Grassmann translates it by light Ludwig by blowing I suggest to take it for \*vapu in the sense of beak or claw, from vap which follows immediately See note to I, 88, 4 I do not see how the other meanings assigned to svapû give any sense Oldenberg therefore suggests pavanta 'Sie stromten hell auf einander zu mit ihren svapûs

## Verse 4

**Note 1** Sayana explains etāni nūyā by svetavarāṇāni marudātmakāni bhūtāni He takes udhas as a locative

## Verse 8

**Note 1** Geldner translates 'Der Spielmann des wilden Heeres ist wie ein Muni and adds 'Aber was ist ein Muni im Veda?

## Verse 10

**Note 1** I read tṛīpan for tṛīpāt of the Pada text and refer vāvasānāḥ to the Maruts The TS has tṛīpat and the commentary explains it by tṛīptum The first line is Virāg the second Trishṭubh, and the Trishṭubh metre is afterwards carried on

## Verse 11

This verse refers to the Maruts not, as Ludwig thinks, to the priests Dr v Bradke (Dyaus Asura p 65) proposes to join verses 10 and 11 into one Trishṭubh, and possibly to insert ā before huve I doubt whether for the present such changes are justified On the structure of this hymn see Oldenberg ProL 96 Anm 3 200 Anm 5

## Verse 13

Note 1 TB II 8, 5 6 reads *vyrishābhiḥ* (not *vriṣhābhiḥ*) and the commentator explains *vyrishābhīr ayudha viśeshair vyriṣhāyākhyair viśeshena rokamānāḥ sthitaḥ* And again *riṣhāya eva viśiṣṭatvād vyriṣhāya ity ākyante* Bollensen, Z D M G XLI 501, conjectures *riṣhābhiḥ* for *vriṣhābhiḥ* which is very ingenious See also note 1 to II 34, 2

## Verse 14

Note 1 Budhnyā, explained by budhne bhavāni, and also by kālpravṛttāni

Note 2 Grīhamedhiya may refer to the Maruts as grīhamedhās or grīhamedhīnas see RV VII 59 10 VS XXIV 16 The grīhamedhiyā īshā in Sat Br XI 5, 2, 4 is meant for the Maruts

## Verse 16

Note 1. Yakshadrīśaḥ is explained as wishing to see a sacrifice or feast Ludwig retains this meaning Grassmann translates wie feurige Blitze funkeln Yaksha may mean a shooting star or any meteor, literally what shoots or hastens along, see VII 61 5 ná yāsu kṛtram dadṛśe ná yaksham also note to V 55 1 But drś is not sadṛś If we follow the later Sanskrit, yaksha would mean a class of spirits followers of Kuvera also ghosts in general If this is not too modern a conception for the Rīg veda, we might translate yakshadrś appearing as ghosts (see Kaus Sūtra 95 in BR) or, considering the expression ātyaḥ na yamsat yakshabhṛt vīketāḥ I, 190 4 take it for a name of horses

## Verse 19

**Note 1** Does not *sáhasa á* stand for *sahasâ á* and not for *sáhasa/ á*? Comp Oldenberg Prolegomena 465 seq

**Note 2** On *dadhanti*, see Hubschmann, Indogerm Vocal system, p 12

## Verse 20

**Note 1** On *radhra* see Pischel Ved Stud pp 124 seq

**Note 2** *Bhr̥mī* is doubtful, but as it stands by the side of *radhra*, it seems to have a bad meaning, such as a vagrant, unsteady

**Note 3** The *Vasus* are often mentioned with the *Ādityas* and *Rudras* see III 8 8, X 66 12 128, 9 By them selves they became almost synonymous with the *Devas* Thus in VII, 11, 4, we read that *Agni* became the master of all sacrifices *krátum hí asya Vasava/ gushanta átha devá/ dadhīre havyvāham* 'for the *Vasus* liked his wisdom, therefore the *Devas* made him the carrier of offerings See also V 3, 10 *pitā Vaso yádī tát gosháyāse* In one passage VI 50 4, *Vasava/* means the *Maruts* In our passage it seems better to take it in the sense of gods but we might also refer it to the *Maruts*

## Verse 22

**Note 1** With *pāda b* compare VII, 70 3 b

## Verse 23

**Note 1** I have taken *bhūrī kakra* in the sense of *magni facere*, though I can find no analogous passages

## Verse 24.

**Note 1** This verse has been well explained by Dr v Bradke Dyaus Asura p 66 *Svam oka/* our own home occurs IV 50 8 V 33 4, VI 41 1, VIII 72, 14 *Abhyas* means generally to obtain what is not our own See also VII, 48 2 *Va/* which I have translated 'for you, may also mean from you

## Verse 25

This verse is marked as a *galita* taken from VII 34, 25, while the last *pāda* is a *galita* taken from VII, 1 25

## MANDALA VII HYMN 57

## ASHTAKA V ADHYĀYA 4, VARGA 27

## TO THE MARUTS (THE STORM GODS)

1 O ye worshipful your company of Maruts is fond of honey they who delight in their strength at the sacrifices the Maruts who shake even the wide heaven and earth and fill the well when they move about, the terrible ones

2 Truly the Maruts find out the man who praises them, and guide the thoughts of the sacrificer Sit down then to rejoice to day on the altar<sup>1</sup> in our assemblies<sup>2</sup> well pleased

3 Others do not shine so much as these Maruts with their golden chains their weapons and their own bodies, the all adorned adorning heaven and earth brighten themselves with the same brightness when starting for triumph

4 May your shining thunderbolt be far from us, O Maruts whatever sin we may commit against you men as we are O worshipful let us not fall under<sup>1</sup> its power let your best favour rest on us

5 May the Maruts be pleased with whatever little we have done here, they the faultless the bright the pure Protect us, ye worshipful, with your favours, lead us to prosperity through booty

6 And let the manly Maruts when they have been praised, under whatever names enjoy these offerings<sup>1</sup> Grant that our offspring may not die<sup>1</sup> raise up for us riches<sup>2</sup>, glory, and wealth

7 O Maruts when you have thus been praised come all together with help towards our lords who with their hundredfold wealth freely prosper us — protect us always with your favours<sup>1</sup>

## NOTES

Ascribed to Vasishtha None of its verses occurs in SV  
VS AV TS, TB, MS Metre Trishubh

## Verse 1

This hymn has been translated by Geldner and Kaegi. The first verse is most difficult. G. K. avoid all difficulties by translating, Beim Fest des süßen Trankes weiss man tüchtig euch zu begeistern hehre Schaar der Marut. Ludwig grapples with them by translating An eues madhu kraft o zu vereiende freut bei den opfern sich der Marut geschlecht. I doubt however, whether savas is ever ascribed to madhu though it is ascribed to Soma. Oldenberg suggests 'The sweet ones is your Marut name. O worshipful, they who rejoice in their strength at the sacrifices. Here the difficulty would be that Marutam nāma is the recognised term for the name i.e. the kin of the Maruts. Still unless we venture on a conjecture, this would seem to be the best rendering. Could we change mādhvah va nāma mārutam into madh vad va nāma mārutam? Madhvad is a Vedic word, though it occurs once only in I 164 22 and as trisyllabic. Its very rarity would help to account for the change. The meaning would then be 'your Marut kin eats honey is fond of honey.

It has been proved that the present mādati is always neutral, meaning to rejoice while mand (Par) is transitive to make rejoice. Otherwise madhva might possibly have been taken in the sense of sweet things as in I, 180 4 IX 89 3 and construed with madanti.

## Verse 2

**Note 1** Barhis which I translate by alta, is the simplest form of an altar mere turf or kusa grass on which the offerings are placed. See note to VII, 46 4.

**Note 2** On vidatha see my note, V, 59 2.

## Verse 3

See Gaedicke Accusativ p 241 his rendering would be acceptable but for the á Without any verb of motion á ragas can hardly mean 'through the air nor á ródasí through the worlds'

## Verse 4

Note 1 On apí bhá and apí as see B. R s v

## Verse 6

Note 1 Amṛta cannot be rendered by immortality in our sense it simply means not dying

Note 2 Gīṛita imp aor caus of gar Rāyáḥ, acc plur



## MANDALA VII HYMN 58

ASHTAKA V, ADHYAYA 4 VARGA 28

## TO THE MARUTS (THE STORM-GODS)

1 Sing to the company (of the Maruts) growing up together, the strong among the divine host<sup>1</sup> they stir heaven and earth by their might they mount up to the firmament from the abyss of Nirṛti<sup>2</sup>

2 Even your birth<sup>1</sup> was with fire and fury O Maruts<sup>1</sup> You terrible, wrathful, never tiring! You who stand forth with might and strength, every one who sees the sun<sup>2</sup>, fears at your coming

3 Grant mighty strength to our lords, if the Maruts are pleased with our praise As a trodden path furthers a man, may they further us, help us with your brilliant favours

4 Favoured by you, O Maruts, a wise man wins a hundred, favoured by you a strong racer wins a thousand, favoured by you a king also kills his enemy may that gift of yours prevail, O ye shakers

5 I invite these bounteous sons of Rudra<sup>1</sup> will these Maruts turn again to us<sup>2</sup> Whatever they hated secretly or openly, that sin we pray the swift ones to forgive

6 This praise of our lords has been spoken may the Maruts be pleased with this hymn Keep far from us O strong ones, all hatred, protect us always with your favours<sup>1</sup>

## NOTES

Ascribed to Vasishṭha None of its verses occurs in  
SV VS AV TS, TB, MS Metre, Trishūbh.

## Verse 1

**Note 1** Dhāman is one of the cruxes of translators, and it remains so after all that has been written on the subject by Bergaigne, III, 210 seq. There are many words in the Veda which it is simply impossible to translate, because their meaning has not yet been differentiated and they convey such general or rather vague concepts that it is utterly impossible to match them in our modern languages. Translators are often blamed that they do not always render the same Vedic by the same English word. It would be simply impossible to do so, because, according to the different surroundings in which it occurs the same word receives different shades of meaning which in English can only be approximately expressed by different words. Bergaigne is, no doubt, right when he says that dhāman is derived from dhā, to set or settle, and that it therefore meant at first what is settled. From this he proceeds to argue that the original meaning of dhāman, from which all others are derived, is law. But law is a very late and very abstract word and we must never forget that words always progress from the concrete to the abstract, from the material to the spiritual and but seldom, and at a much later time, in an opposite direction. Now even if we were to admit that dhāman does not occur in the Veda in the sense of settlement, i.e. abode, this is certainly its most general meaning afterwards and no one would maintain that a settlement, i.e. a household was called dhāman, because it involved a settlement i.e. laws. The same applies to vrata. Bergaigne (III, 213) agrees with me that vrata should be derived from var, to surround, to guard, and not from var, to choose, but he thinks that it meant at once garde protection,

and not lieu clos I still hold that like *vopos* vrata must have meant first a real hedge, or *ἔρκος* and then only an abstract enclosure, i.e. a law, *νομος*. In this case we can see the actual transition of thought. People would begin by saying 'there is a fence here against your cattle' and this would in time assume the meaning 'there is a defence against your cattle straying on my meadow'. But it would be impossible to begin as Bergaigne (p. 216) does, with the abstract meaning of protection, law and then return and use the word in such phrases as V, 46, 7 *apām vraté* 'within the pale of the waters'.

Dhâman therefore meant originally 'I still believe what was actually laid down or settled' hence an abode. When as in the Veda it means law I do not say that this was necessarily derived from the meaning of abode. I only maintain that it was a second, if not a secondary meaning and that, at all events, the meaning of abode cannot be derived from that of law.

After dhâman meant what is settled, it has sometimes to be translated by law by nature sometimes by class or clan where it comes very near to nâman, name, while sometimes it may best be rendered by a general and abstract suffix or even by a plural. Thus in our passage *daívyasya dhâmnah* is not very different from *devânâm*.

What is peculiar to our passage is the genitive governed by *tuvishmân*. After all the learning which Bergaigne has expended on the analysis of dhâman, he does not help us to a translation of our sentence. If we translate 'of the divine law, powerful, we have words, but no sense'. I take *daívyasya dhâmnah* as a genitivus partitivus, such as AV IV, 37, 5 *óshadhínâm vírúdhâm víryāvati*. See Kuhn, *Zeitschrift* XIII 120 Siecke *Genitivus* p. 14 Grassmann.

Die mächtig walten in der Gotter Wohnsitz Ludwig Die von gottlicher natur die starke. He denies that *tuvishman* could be followed by the genitive. I do not maintain that I am satisfied on that point. All I say in this as in many other cases is that my translation gives something which we can understand. Let others give us something better.

**Note 2** On *Nirvṛti* see Hibbert Lectures, p 245 Lect Science of Lang vol II p 562 *Avamsa*, literally without beams of support, or bottomless

### Verse 2

**Note 1** On *ganāḥ* see Lanman p 571

**Note 2** *Svardṛk* according to Grassmann, der lichte Himmel according to Ludwig jeder der das licht schaut *Sāyana* among other meanings gives that of tree See VII, 83, 2

### Verse 3

On the construction of this verse see Delbruck Syntax p 384, and Bergaigne Melanges Renier p 82

### Verse 5

**Note 1** With regard to *tān mṛkushaḥ rudrāsya* these bounteous (sons) of Rudra, see VIII, 20 3

## MANDALA VII HYMN 59

ASHTAKA V, ADHYAYA 4 VARGA 29-30

## TO THE MARUTS AND RUDRA

1 Whom you protect again and again, O gods and whom you lead, to him O Agni Varuna, Mitra Aryaman, and Maruts, yield your protection

2 He who sacrifices, O gods overcomes his enemies by your protection on a happy day He who gives to your delight, spreads forth his dwelling, spreads out much food

3 This Vasishtha will not despise even the last among you O Maruts, drink<sup>1</sup> all of you to-day at my libation here full of desire

4 Your help does not indeed fail that man in battle to whom you granted it O men! Your newest favour has turned hither come quick then ye who wish to drink.

5 O ye whose gifts are cheering come to drink the (juice of the Soma) flowers these are your libations, O Maruts, for I gave them to you, do not go elsewhere!

6 Sit down on our altar and protect<sup>1</sup> us, to give us brilliant riches O Maruts who never miss the Soma mead, hail to you here to enjoy yourselves

7 Having adorned their bodies, the swans with dark blue backs came flying in secret<sup>1</sup>—the whole flock sat down all around me, like gay men, delighting in the Soma offering

8 O Maruts, that hateful man who beyond our thoughts tries to hurt us, O Vasus, may he catch the snares of Druh, kill him with your hottest bolt!

9 O you Maruts, full of heat, here is the libation  
be pleased to accept it O you who destroy the  
enemies by your help<sup>1</sup>

10 O you who accept the domestic sacrifices<sup>1</sup>  
come hither, O Maruts, do not keep away, you who  
are bounteous by your help<sup>2</sup>

11 O Maruts, strong and wise with sun bright  
skins I choose the sacrifice for you here and there<sup>1</sup>

12 We sacrifice to Tryambaka<sup>1</sup> the sweet  
scented wealth increasing (Rudra) May I be de  
tached from death like a gourd from its stem, but  
not<sup>2</sup> from the immortal<sup>3</sup>

## NOTES

Ascribed to Vasishṭha Verse 12 addressed to Rudra

Verse 3 occurs SV I 241 verse 8, AV VII 77 2  
TS IV 3 13 3, MS IV 10 5 verse 9 AV VII, 77 1  
TS IV, 3 13 3 MS IV 10, 5, verse 10, TS IV 3, 13  
5, MS IV 10, 5 verse 11 TĀ I 4, 3, MS IV 10 3  
verse 12 VS III 60 AV XIV 1 17 TS I, 8, 6 2  
MS I, 10 4 TĀ X 56 Sat Br II, 6 2 12

Metre 1 3, 5 Br̥hātī 2 4, 6 Satob̥r̥hātī, 7 8 Trishṭubh,  
9 10, 11 Gāyatrī 12 Anuṣṭubh

## Verse 2

With pāda a compare I 110, 7, with c and d, VIII 27 16

## Verse 3

Note 1 SV has pibantu and as a various reading the  
comment gives pivanta Suté saṭā is a standing phrase

## Verse 6

Note 1. I cannot see how avita can stand for avishṭa  
(Delbrück Verb, 186 Whitney Gram § 908) I translate  
as if the text gave ávatā.

## Verse 7

Note 1 On the secret approach of the Maruts, see I 88, 5

## Verse 8

The text in the AV VII 77 2, is bad yó no mártō  
maruto durhr̥māyus, prāti muñḥatām saḥ, and tāpasā for  
hánmanā The TS IV, 3 13 3, has tirāḥ satyāni It reads  
besides yo no mártō vasavo durhr̥māyus tirāḥ satyāni  
marutaḥ gīghāmsāt druhaḥ pāsam and tapasā Tirāḥ  
kittāni may mean beyond all conception as Grassmann  
takes it or 'unobserved' as B R suggest Tirāḥ satyāni  
might mean in spite of all pledges but that is probably  
an emendation All this shows the unsettled state of  
Vedic tradition outside that of the R̥g-veda see Olden  
berg Prolegomena, p 328

## Verse 9

Note 1. Ūtī taken here as a dative by Lanman, p 382

## Verse 10

**Note 1** On the Maruts *gr̥hamedhinaḥ* see Sat. Br II 5, 3 4 Possibly the Maruts may be called *gr̥hamedhas* i.e. *gr̥hasthas* performing the *Grihya* sacrifices See on these names TS I 8, 4 1, 2

**Note 2** The last *pāda* in the TS is *pramuṣkānto no āmhasaḥ*

## Verse 11

**Note 1.** On *ihéha* see Delbruck Syntax, p 51 It means here and there, that is 'again and again'

## Verse 12

**Note 1.** Tryambaka is a name of Rudra, but its original meaning is doubtful Some commentators explain it by three eyed, but its natural meaning would be 'having three mothers' The Sat Br II 6 2 9, derives it from Stry-ambikā because Ambikā Rudra's sister, shares the sacrifice with him

**Note 2** On *mā* with optative, see Delbruck, Synt Forsch. I 194 Syntax, 338, 361, Anm 1

**Note 3** That *amṛitāt* is right not, as Grassmann suggests, *amṛita*, is clear from the parallel forms, *prétó muṣkāmū nāmutaḥ* or *itó mukshīya māmutaḥ* Pischel in Z D M G XL 121 demands too much logical accuracy from a poet, see AV XIV, 1, 17, VS III 60

All scholars seem to agree that this hymn is a composite hymn and that it breaks the law of decrease in the number of verses It begins with three *Pragāthas* verses 1 and 2 3 and 4, 5 and 6, which may be in their right place Then follow two *Trishūbhs* 7 and 8 which may form a hymn by themselves The next three *Gāyatrīs*, which clearly belong together, are a later addition, so is the last verse, which ought to stand in the *Atharva* rather than in the *Rig-veda* The *Pada* text does not divide this last verse See on this subject, Oldenberg Z D M G XXXVIII, 449 seq, Proleg 200, 511 Bergaigne, Recherches sur l'histoire de la Samhitā, II, 10



## MANDALA VIII HYMN 7

ASHṬAKA V ADHYĀYA 8 VARGA 18-24

## TO THE MARUTS (THE STORM-GODS)

1 When the sage has poured out the threefold<sup>1</sup> draught to you O Maruts then you shine forth in the mountains (clouds)

2 Aye when O bright Maruts growing in strength you have seen your way, then the mountains (clouds) have gone down<sup>1</sup>

3 The sons of Pṛṣṇī, the bulls, have risen together with the winds they have drawn forth the swelling draught

4 The Maruts sow the mist they shake the mountains (clouds) when they go their way with the winds,

5 When the mountain bent down before your march, the rivers before your rule, before your great power (blast)

6 We invoke you by night for our protection, you by day, you while the sacrifice proceeds

7 And they rise up on their courses the beautiful of reddish hue<sup>1</sup> the bulls, above the ridge of the sky

8 With might they send forth a ray of light that the sun may have a path to walk<sup>1</sup> they have spread far and wide with their lights

9 Accept O Maruts this my speech, this hymn of praise O R̥bhuḥshans<sup>1</sup> this my call

10 The Pṛṣṇīs<sup>1</sup> (the clouds) yielded three lakes (from their udders) as mead for the wielder of the thunderbolt (Indra) the well, the water skin, the watering-pot<sup>2</sup>

11 O Maruts whenever we call you from heaven wishing for your favour come hither towards us

12 For you are bounteous<sup>1</sup> in our house O Rudras R̥ibhukshans you are attentive when you enjoy (the libations)

13 O Maruts bring to us from heaven enrapturing wealth which nourishes many, which satisfies all

14 When you have seen your way, brilliant Maruts as it were from above<sup>1</sup> the mountains you rejoice in the (Soma) drops which have been pressed out.

15 Let the mortal with his prayers ask the favour of that immense, unconquerable (host)<sup>1</sup> of them,

16 Who like torrents<sup>1</sup> foam along heaven and earth with their streams of rain, drawing the inexhaustible well

17 These sons of Pṛsni rise up together with rattlings with chariots with the winds and with songs of praise

18 That (help) with which you helped Turvasa, Yadu, and Kāṇva when he carried off riches that we pray for, greatly for our wealth

19 O bounteous Maruts may these draughts swelling like butter strengthen you together with the prayers of Kāṇva

20 Where do you rejoice now O bounteous Maruts, when an altar has been prepared for you? What priest serves you?

21 For you for whom we have prepared an altar, do not as it was with you formerly, in return for these praises, gladden the companies of our sacrifice

22 These Maruts have brought together piece

by piece<sup>1</sup> the great waters heaven and earth, the sun, and the thunderbolt,

23 And, while performing their manly work they have trodden Vṛtra to pieces, and the dark mountains (clouds)

24 They protected the strength and intelligence of the fighting Trita, they protected Indra in his struggle with Vṛtra

25 Holding lightnings in their hands, they hasten heavenward, golden helmets<sup>1</sup> are on their head, the brilliant Maruts have adorned themselves for beauty

26 When with Usanâ<sup>2</sup> you have come from afar to Ukshnorandhra (ox-hollow)<sup>1</sup>, he roared from fear, like Dyū (the sky)

27 O gods, come to us with your golden hoofed horses for the offering of the sacrifice<sup>1</sup>

28 When the red leader leads their spotted deer in their chariot the brilliant Maruts approach and let the waters run

29 The heroes went downwards to Saryanavat, to Sushoma to Ârgika, to Pastyâvat

30 When will you come hither, O Maruts, to the sage who calls you so, with your consolations to the suppliant?

31 What then now? Where are your friends now that you have forsaken Indra? Who is counted in your friendship?

32 O Kâṁvas I praise Agni, together with our Maruts, who carry the thunderbolt in their hands, and are armed with golden daggers

33 Might I succeed in bringing hither the strong hunters, hither with their splendid booty for the newest blessings

34 The hills even sink low, as if they thought themselves valleys, the mountains even bow themselves down

35 The crossing (horses) bring them hither flying through the air, they bestow strength on the man who praises them

36 The old fire<sup>1</sup> has been born like the shine<sup>2</sup> by the splendour of the sun and the Maruts have spread far and wide with their lights

## NOTES

Ascribed to Punarvatsa Kâṁva Verse 8 occurs MS IV, 12, 5, verse 11 in TS I 5 11 4 MS IV 10, 4 verse 28 in AV XIII 1, 21 Metre, Gâyaṛī

## Verse 1

**Note 1** Trishṭubham is an adjective belonging to īsham. The same expression occurs again VIII 69, 1, as a galita, and is therefore of little help. In IX, 62 24 the īshaḥ are called parishṭubhaḥ which seems to mean something like pariśrut i e standing round about. I therefore take trishṭubh in our passage simply as threefold referring probably to the morning noon and evening sacrifice. The sacrifice is often called trivṛt X 52, 4 124 1. Some scholars ascribe to ṣubh in trishṭubh the meaning of liturgical shouting.

## Verse 2

**Note 1** Besides ní ahâsata, we find úd ahâsata, I 9, 4, and ápa ahâsata IX 73 6. On kī, see verse 14 and V 55 7. It is often impossible to say whether the Vedic Aorist should be translated in English by the perfect or the imperfect. If we take the verse as describing an historical fact, it would be, 'When you saw your way or as soon as you had seen your way the clouds fell.' If it is meant as a repeated event it would be 'when, i e whenever you have seen your way the clouds have fallen.' The difficulty lies in English, and though the grammars lay down rules usage does not conform to them. The difference in the use of tenses in English is so great that in the revised version of the Bible a number of passages had to be translated differently for the English and for the American public. Thus in Rom 11 12 the English edition gives 'For as many as have sinned without law, shall perish without law.' The American edition changes this into 'As many as sinned without the law.' Gal 3 22 English 'The scripture hath shut up,' American 'The scripture shut up.' It was on account of this and other changes of

idiom which have sprung up between English and American that different editions of the revised version had actually to be printed for England and America. No wonder therefore, that an American critic should in his innocence have charged me with not knowing the difference between the aorist the imperfect, and the perfect in Vedic Sanskrit!

#### Verse 7

**Note 1** Aruṇapsu perhaps reddish-coloured an epithet of the dawn here applied to the Maruts. The Maruts are sometimes called vṛṣhapsu ahrutapsu, I, 52.4 VIII, 20, 7

#### Verse 8

**Note 1** The relation between the light cast forth by the Maruts and the path of the sun is not quite clear except that in other places also the Maruts are connected with the morning. The darkness preceding a thunderstorm may be identified with the darkness of the night, preceding the sunrise. See Bergaigne, II, 379 seq

#### Verse 9

**Note 1** The meaning of vṛbhukṣan is doubtful. It is applied to Indra and the Maruts. See Bergaigne II, 403, 404 note, 412

#### Verse 10

**Note 1** The Pr̥snis in the plural fem are the clouds, see VIII 6, 19. Mythologically there is but one Pr̥snī, the mother of the Maruts. See also Bergaigne II 397

**Note 2** I am doubtful about the three lakes of Madhu here of rain, poured from their udders by the clouds. The number three is common enough and Ludwig has pointed out a parallel passage from the AV X 10, 10-12 where we read of three pātras filled with milk and Soma. Many similar passages have been collected by Bergaigne I 177, but again without a definite result. The question is whether the three words utsa kavandha, and udrin are meant as names of the three pātras in our passage of the three lakes, or whether they should be taken as an apposition

the three lakes namely the well (of the sky) the skin full of water and udrin the watering pot Udrin is elsewhere an adjective only but I think we must here translate the well the water skin, the watering pot

#### Verse 12

**Note 1** On sudanavañ as vocative see Delbrück Syntax p 106

#### Verse 14.

**Note 1** For adhi with genitive one expects ati But Delbrück doubts whether ati can govern the genitive See Altind Syntax p 440

#### Verse 15

**Note 1** As ádabhyasya can only refer to etávatañ I have taken etavat in the sense of gaza, followed by eshām. But I am not certain that the rendering is right.

#### Verse 16

**Note 1.** I have ventured to translate drapsañ by torrents Neither drops nor sparks nor banners seem to yield an appropriate simile but I feel very doubtful See VIII, 96 13, IX 73, 1

#### Verse 22

**Note 1** I thought at first that by sám parvasañ dadhuñ was meant the mixing or confounding together of heaven and earth, it being impossible, during a storm to distinguish the two But there is clearly, as Ludwig points out an opposition between sám dadhuñ and vi yayuñ I therefore take parvasañ in verse 22 in the sense of piece by piece as in AV IV 12 7 sam dadhat parushā páruñ, while in verse 23 it means in pieces

#### Verse 25

**Note 1** On sīprañ see note to II 34, 3

#### Verse 26

**Note 1.** Ukshnāñ rándhram, the hollow of the bull, what ever that may be is not mentioned again. If it is meant for

the dark cloud which hides the rain then the roar of the bull would be the thunder of the cloud, stirred by the Maruts. *Aukshnorandhra* however, is the technical name of certain *Sámans* so that *Ukshnorandhra* may have been, like *Usaná* (later *Usanas*) a proper name. See *Tāndya Br* XIII 9 18 19

**Note 2** If *usaná* stands for *usanayá* it might mean with desire but it seems more likely that it refers to the *R̥shi* who is called *Usaná* in the *Rig veda* and *Usanas* in later writings. See *Lanman*, p 562 l 21, *Bergaigne* II, 338 n 3, *Schmidt K. Z* XXVI, 402, n 1

#### Verse 27

**Note 1** On *makhásya dāvane* see note to I 6, 8, where I accepted the old explanation 'Come to the offering of the priest'. But does *makha* mean priest? In later Sanskrit it means sacrifice, so that *makhásya dāvane* has been translated 'for the offering of the sacrifice' that is 'that we may be able to offer you sacrifice'. If *makha* means glad and refers to Soma which is doubtful the sense would be the same. Possibly *dāvane* may here be derived from *do* to divide, but this would not help us much.

#### Verse 28

The AV reads *yám tvá pr̥shatī rāthe pr̥shāt vahatī rohita*, *subhā yāsi rinānn apak* which yields no help.

#### Verse 29

This verse is very difficult. First of all *nikakraya* can hardly mean 'without a chariot' (B R), but seems an adverb meaning downwards. But the chief difficulty lies in this, that we must decide, once for all whether words, such as *sushoma*, *saryanāvat*, *ārgika*, *pastyāvat* &c, are to be interpreted in their natural sense, as expressing localities, well known to the poet or in their technical sense, as names of sacrificial vessels. That this decision is by no means easy, may be inferred from the fact that two scholars, Roth and Ludwig, differ completely, the former preferring the technical, the latter the geographical meaning. We must



remember that in the hymns to the Maruts the poets speak occasionally of the countries, far and near visited by the storm winds. We must also bear in mind that in our very passage the poet asks the Maruts to come to him and not to tarry with other people. When, therefore he says that they went to Saryanâvat &c., is that likely to be meant for a tank of Soma at his own or any other sacrifice?

Saryanâvat is derived from sarya this from sara. Sara means reed, arrow sarya, made of reeds, saryâ, an arrow but also reeds tied together and used at the sacrifice for carrying Soma oblations. From it saryana which according to Sâyanâ means lands in Kurukshetra (RV VIII, 6 39), and from which Saryuvâvat is derived, as the name of a lake in that neighbourhood (not a Landstrich B R). When this saryanâvat occurs in the Rig veda, the question is does it mean that lake, evidently a famous lake and a holy place in the early settlements of the Vedic Âryas or does it mean, as others suppose a sacrificial vessel made of reeds? It occurs in the Rig veda seven times.

In I, 84 14 Indra is said to have found the head of the horse which had been removed among the mountains (clouds) at Saryanâvat. This seems to me the lake in which the sun sets. In the 8th Mandala saryanâvat occurs three times. In VIII, 6, 39, Indra is invoked to rejoice at Saryanâvat, or, according to others, in a vessel full of Soma. In our passage the Maruts went to Saryanâvat to Sushomâ Ârgîka, and Pastyâvat, countries it would seem not vessels. In VIII, 64 11 after saying that the Soma had been prepared among the Purus it is added that the Soma is sweetest in Saryanâvat on the Sushomâ and in Ârgîkiya. In IX 65 22, we read of Somas prepared far and near, and at Saryanâvat and in the next verse we read of Somas to be found either among the Ârgîkas among the Pastyas or among the Five Tribes. In IX 113, 1 2, Indra is asked to drink Soma at Saryanâvat and the Soma is asked to come from Ârgîka. In X, 35 2, the aid is implored of heaven and earth, of the rivers and the mountains and these mountains are called saryanâvatah

Ârgikīyā besides the three passages mentioned already occurs X 75 5 where it is clearly a river as well as Sushomā while in IX 65 23, the Ârgikas in the plural could only be the name of a people

Taking all this into account, it seems to me that we ought to accept the tradition that Saryanâvat was a lake and the adjoining district in Kurukshetra that Ârgikā was the name of a river Ârgika the name of the adjoining country Ârgikāḥ of the inhabitants Ârgikīyā another name of Ârgika, the river and Ârgikīyam another name of the country Ârgika Sushoma in our passage is probably the name of the country near the Sushomā and Pastyâvat, though it might be an adjective meaning filled with hamlets is probably another geographical name, see, however IX 65 23 Ludwig takes Saryanâvat as a name of the Eastern Sarasvatī see Zimmer Altindisches Leben p 19 but we should expect Saryanâvatī as the name of a river See also Bergaigne I 206 who according to his system takes all these names as préparateurs celestes du Soma

#### Verse 31

See I 38 1 note 1

#### Verse 36

**Note 1** Sâyana may be right in stating that this verse was intended for an Âgnimâruta sacrifice and that therefore Agni was praised first and afterwards the Maruts In that case purvya might mean first

**Note 2** Kṛandas is doubtful, see however I 9 6

## MANDALA VIII HYMN 20

## ASHTAKA VI ADHYĀYA 1 VARGA 36-40

## TO THE MARUTS (THE STORM GODS)

1 Come hither, do not fail, when you march forward<sup>1</sup> Do not stay away O united friends, you who can bend even what is firm

2 O Maruts, *Ribhukshans*, come hither on your flaming strong fellows<sup>1</sup>, O Rudras come to us to day with food, you much desired ones come to the sacrifice, you friends of the *Sobharis*<sup>2</sup>

3 For we know indeed the terrible strength of the sons of Rudra, of the vigorous Maruts the liberal givers<sup>1</sup> of Soma<sup>2</sup> (rain)

4 The islands (clouds) were scattered, but the monster remained<sup>1</sup> heaven and earth were joined together O you who are armed with bright rings, the tracts (of the sky)<sup>2</sup> expanded whenever you stir, radiant with your own splendour

5 Even things that cannot be thrown down resound at your race, the mountains the lord of the forest—the earth quivers on your marches

6 The upper sky makes wide room, to let your violence pass O Maruts when these strong-armed heroes display their energies in their own bodies

7 According to their wont these men exceeding terrible, impetuous with strong and unbending forms<sup>1</sup>, bring with them beautiful light<sup>2</sup>

8 The arrow of the *Sobharis* is shot from the bowstrings at the golden chest on the chariot of the Maruts<sup>1</sup> They, the kindred of the cow (*Przsnī*)

the well born should enjoy their food the great ones should help us

9 bring forward O strongly mounted<sup>1</sup> (priests) your libations to the strong host of the Maruts the strongly advancing

10 O Maruts O heroes come quickly hither like winged hawks on your chariot with strong horses of strong shape with strong naves to enjoy our libations

11 Their mounting is the same the golden chains shine on the arms their spears sparkle

12 These strong manly strong armed Maruts do not strive among themselves firm are the bows, the weapons on your chariot and on your faces are splendours

13 They whose terrible name<sup>1</sup> wide spreading like the ocean, is the one of all that is of use whose strength is like the vigour of their father

14 Worship these Maruts and praise them<sup>1</sup> Of these shouters is of moving spokes<sup>1</sup> no one is the last this is theirs by gift, by greatness is it theirs

15 Happy is he who was under your protection, O Maruts in former mornings or who may be so even now

16 O ye O men whose libations you went to enjoy that mighty one O shakers will obtain your favours with brilliant riches and booty

17 As the sons of Rudra the servants of the divine Dyu<sup>1</sup> with it O youths, so shall it be

18 Whatever liberal givers may worship<sup>1</sup> the Maruts and move about together as generous<sup>2</sup> benefactors even from them turn<sup>3</sup> towards us with a kinder heart, you youths<sup>1</sup>

19 O Sobhari call loud with your newest song

the young strong and pure Maruts as the plougher calls the cows

20 Worship the Maruts with a song they who are strong like a boar called in to assist those who call<sup>1</sup> for him in all fights (worship them) the most glorious like bright shining bulls

21 Yes O united friends kindred O Maruts by a common birth the oxen lick one another's humps<sup>1</sup>

22 O ye dancers with golden ornaments on your chests even a mortal comes (to ask) for your brotherhood<sup>1</sup>, take care of us, ye Maruts for your friendship lasts for ever

23 O bounteous Maruts bring us some of your Marut medicine you friends and (quick like) steeds

24 With the favours whereby you favour the Sindhu whereby you save whereby you help Krivi<sup>1</sup> with those propitious favours be our delight O delightful ones ye who never hate your followers

25 O Maruts, for whom we have prepared good altars, whatever medicine<sup>1</sup> there is on the Sindhu on the Asikni, in the seas on the mountains

26 Seeing it, you carry it all on your bodies Bless us with it! Down to the earth, O Maruts<sup>1</sup> with what hurts our sick one,—straighten what is crooked<sup>1</sup>

# NOTES

Ascribed Sobhan Kava metric kalubha pragitha  
Verse 1 = SV I 401 verse 2 = SV I 404

## Verse 1

SV reads 'hata, and d/ /id vamayishva/

## Verse 2

**Note 1** It might be better to supply rathu/ but the poet may have used pars pro toto

**Note 2** The Sobhanas who are mentioned in the 8th Mandala only are clearly a clan of that name, and their hymns form a small collection by itself. See Oldenberg Prolegomena p 209 seq

## Verse 3

**Note 1** Mit/ is sometimes used by itself in the sense of patron or benefactor VII 86 7 97 ~ Whether it can govern a genitive is doubtful but see VII, 8, note

**Note 2** Here again is in II, 34 11, Vishnu esha seems to mean Soma possibly the food or even the seed (retis) of Vishnu. Soma too + les Vishnu as a name of rain. In I, 154 5, we read that the spring of madhu is in the highest place of Vishnu. Could it mean the generous sons of Vishnu?

## Verse 4

**Note 1** My translation is purely conjectural. I take dvipa for isolated or scattered clouds different from the dulla/un? which I take for the black mass of storm clouds, threatening destruction. Grassmann 'Die Wolkeninseln stoben und das Unheil floh. Ludwig Empor stiegen gewaltig die waszerinseln still stand das ungluck

**Note 2** The coming together of heaven and earth and their apparent widening have been ascribed to the Maruts before. It seems hardly possible to translate dhanvân here by bows. I take it for the wide expanse, as if the desert of the sky

## Verse 7

**Note 1** On *psu* in *vṛshapsu* see note to VIII 7 7

**Note 2** Possibly *anyam vānta* has to be taken like *ubham va* see Gaidiche Accusativ p 163

## Verse 8

**Note 1** In support of the translation which I proposed in I, 85 10, note 2, all I can say is that *ṛ* is a verb used for shooting forth an arrow see I, 112 16 and that *vāra* may be used in the sense of *bāra*, 'reel and arrow' and that *go* is used for bowstring see I, 128 5 v. The question however arises, how does this verse come in here. How does the fact that the Sobharis who are praising the storm gods shoot their arrow at the golden chest on their chariot agree with what precedes and follows?

Let us look first whether a more natural translation can be found. B-R translate 'The sacrificial music of the Sobharis is furnished and therefore made more attractive by draughts of milk (or animal food)'. In order to support such a translation it should be proved first that *vāra* *eva* means sacrificial music, and that such sacrificial music can be spoken of as *agyate* (it is furnished) *gobhiḥ* (by milk draughts). Grassmann translates 'Durch Milchtrank wird der Sobharis Musik belohnt'. Here again it must be proved that *vāra* can mean sacrificial music and *ṛgyate* it is rewarded. Ludwig translates 'Mit der milch wird gesalbt den Sobharī der zapfen am wagen am goldnen korbe'. This is explained to mean that 'the bolt on the chariot of the Maruts is to be greased with milk so that the milk may stream down on the Sobharis'. I doubt whether *vāra* can mean bolt and I do not see that the intention of the poet namely to ask for rain would be conveyed by such words.

Sāyana interprets 'Through the cows i.e. the hymns of the Sobharis the lyre of the Maruts is made evident, or by the cows i.e. the Maruts, the lyre is manifested for the sake of the Sobharis'.

In support of my own translation I can only appeal to a

custom recorded by Herodotus is (IV 94) to another ancient Aryan tribe namely the Thracians who when there is thunder and lightning shoot arrows against the sky. Herodotus is unable to find a motive for this as they do it to threaten the god because they believe in no other god but their own. This may be so but the only question is whether in shooting their arrows against the sky they hoped to drive the clouds away or wished them to give up their trust in namely the rain. I should feel inclined to take the latter view, but in either case we see that what the Thracians did was exactly what the Sobharis are said to do here namely to shoot an arrow at the golden chest or treasure on the chariot of the Varuṇa. This is of course no more than a conjecture and I shall gladly give it up if a more appropriate meaning can be elicited from this line. What is against it is the frequent occurrence of *vr̥* with *gobhiḥ* in the sense of covering with mill see IX 4, 3 V 3, 2 &c. As to rather Iose him give see VIII 2, 9.

#### Verse 9

**Note 1** *Vr̥śhad* *vr̥śyāt* for *vr̥śhān* *vr̥śyāt* see J Schmidt K Z XXVI 3, 8. It cannot mean raining down continents as Grassmann supposes, because that would be *vr̥śhad* *vr̥śyāt* if it existed at all. Besides the *vr̥ś* are never poured down nor are they sacrificial vands. The repetition of the word *vr̥śhān* is intentional and has been discussed before.

#### Verse 13

**Note 1** *Nāman* is of course more than the mere name, but name can be used in much the same sense.

#### Verse 14

**Note 1** The simile of the aris as in V, 58, 5 seems to require another negative.

**Note 2** See V, 87, 2 on *danā* and *mahnā*.

#### Verse 17

**Note 1** On *divāḥ* *asurasya* *vedhāsāt* see von Bradke Dyaus Asura, pp. 44 and 46. It should be remembered



however that vedhas and medhas interchange. Thus in RV IX 102.4 we have vedham in SV I, for medham. On medhas the *Ānand mādā* see Darmesteter *Oriental* p. 29. I take servant in the sense of worshipper from vidh.

#### Verse 18

**Note 1** Arhanti, in the sense of *arhanti* to worship seems better than to be worthy of or to have a right to.

**Note 2** *Milusha* can be nominative see Lanman p. 511, but it may also refer to the Maruts and then be accusative.

**Note 3** Instead of a *vavṛddhvam* which Ludwig translates, *Nemt uns für euch in besitz*, Grassmann translates *Wendet euch zu uns her*. He read therefore a *vavṛddhvam*, and this, the plural corresponding to a *vavṛtsva* seems to be the right reading.

#### Verse 20

**Note 1** Grassmann proposes to change *pr̥tsu hotṛishu* into *yutsu pr̥tsushu*. But may not *hotṛishu* be used here in a sense corresponding to that of *havya*? *Havya* has almost the technical meaning of an ally who is to be called for assistance. Thus IV 24.2 *sáḥ vṛtrahatye havyaḥ* VII 32.24 *bhare bhare ka havyaḥ*, &c. Now a *havyaḥ*, one who is called presupposes a *hotṛ*, one who calls for assistance. It is true that *hotṛ* from *hu* to pour out, has so completely become a technical name that it seems strange to see it used here in a new etymological sense, as called. But the connection with *havya* may justify what may have been meant as a play on the words. Wilson seems to have taken the verse in a similar sense, when he translates 'and like a boxer who has been challenged over his challengers'. He like Ludwig takes *hotṛ* as a challenger. I prefer to take it as calling for aid. I am not satisfied however, with either translation, nor does Grassmann or Ludwig offer anything useful.

#### Verse 21

**Note 1.** In the SV *marutaḥ* and *riháte* have the accent

on the second syllable. *Sabandhiva* was used before of the Maruts, V 59, according to its accent it would here refer to, *iva*. I can see no meaning in this verse except a very naturalistic one, namely that the Maruts who are described as friends and brothers, is never quarrelling and always of one mind, are here compared to oxen grazing in the same field and so far from fighting actually licking the humps on each others' backs.

Verse 22

Note 1 Grassmann *geht euch an um eure Bruderschaft* possibly 'becomes your brother'.

Verse 24

Note 1 It is no doubt very tempting to change *tūrvatha* into *turvāsam* as Ludwig proposes. The difficulty is to understand how such a change should have come about. *Sindhu* may mean here not so much the river as the people living on its shores. *Krivi* is said to be an old name of the *Pañjālas* (Sā. Pi. XIII, 4, 7). But because the *Pañjālas* were called *Krivis* and because in later times we often hear of *Kuru Pañjālas* it does in no way follow that the *Krivis* were identical with the *Kurus*. It proves rather the contrary. *Kuru* may be derived from *kar*, and may have meant active but it may also have had a very different original meaning. A derivation of *Krivi* from *kar* is still more objectionable.

Note 2 *Asaśishā*, which I translate by not hating your followers is translated by Ludwig 'ihr denen kein haser folgt'. It may also be rendered by hating those who do not follow you.

Verse 25

Note 1 The medicines are generally brought by Rudra and by his sons the Maruts.

Verse 26

Note 1 As to *kshamā rāpa* see X 59, 8-10, AV VI, 57 3 as to *ishkarta* VIII 1 12

## MAVDAIA VIII HYMN 94

ASH/ĀKA VI ADHYĀYA 6 VARGA 98-99

## TO THE MARUTS (THE SIBBEN GODS)

1 The cow wishing for glory the mother of the bounteous Maruts sends forth her milk the two horses<sup>1</sup> have been harnessed to the chariots —

2 She in whose lap<sup>1</sup> all gods observe their duties sun and moon (also) that they may be seen

3 Therefore all our friends<sup>1</sup>, the singers invite the Maruts always to drink (our) Soma

4 This Soma here has been prepared, the Maruts drink of it the Asvins also drink of the lord (Soma)<sup>1</sup>

5 Mitra Aryaman Varuna drink of the Soma which is continually<sup>1</sup> clarified, dwelling in three abodes<sup>2</sup> procuring offspring

6 May Indra also rejoice to his satisfaction in this pressed juice, mixed with milk, like a Hotar<sup>1</sup> at the morning sacrifice

7 Did the brilliant lords flare up? Endowed with pure strength they rush like water through their enemies

8 Shall I now choose the favour of you, the great gods who by yourselves shine forth marvellously,

9 The Maruts who when going to drink Soma spread out the whole earth and the lights of heaven

10 I call now them who are endowed with pure strength you, O Maruts, from heaven, that you may drink the Soma here

11 I call now all the men of the  
and earth asunder that they may drink the Soma  
here

12 I call now that manly company of the Men  
dwelling in the mountains that they may drink the  
Soma here

## NOTES

Ascribed to Bindu or Pūtadākṣha Metre Gīyatrī  
 Verse 1=SV I 149 verse 4=SV I 174, II 113,  
 verse 5=SV II 1136 verse 6=SV II 1137 The whole  
 hymn can easily be divided into trīṣas

## Verse 1.

**Note 1** I adopt Ludwig's correction of the Pada changing  
 ing vāhniḥ to vahnī itī though it interrupts somewhat the  
 connection between the first and second verses Still it  
 seems as impossible to change Prīsnī, the mother of the  
 Maruts, into a cart horse as it to a sucking calf This we  
 should have to do if we took dhayatrī in its usual sense of  
 sucking Still dhayatrī means to suck not to suckle The  
 commentary to the SV explains vahnīḥ as vadhī the  
 driver

## Verse 2

**Note 1** I should prefer to take upasthe in the sense of  
 proximity which as in the case of vāṅshopasthe may be  
 translated by shadow or protection

## Verse 3

**Note 1** I cannot believe that we can take aryā ā in our  
 passage as aryā ā, and translate it with Pischel (Z D M G  
 XL p 125) by our singers among the Aryas With the  
 plural kāravaḥ we should expect ariyeshu ā not ariyā ā  
 see also Bergaigne III 287 II, 218 Pāda a and b are  
 galita, see VI 45 33

## Verse 4.

**Note 1** Svarāg seems to be meant for Soma as lord  
 not as brilliant

## Verse 5

**Note 1** Tana is generally explained by ūrṇāstukanīrmita  
 dasāpavitra see also Bergaigne I 179

**Note 2** The three abodes are either the morning, noon

Drumhead (a) Adm. (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)

Verde G

Note 1 I do not know the human name of the priest for the next reference is that of the Arthasa, which is not up to the 100. I prefer to take his for the 100.

**Verpo B**

Note 1 Science, 16, 110, 1910.

MAADANA X HYMN 77

ASH/AKA VIII ADITYA 4, VARGA 10-11

TO THE MARUTS (THE STORM-GODS)

1 Let me with my voice shower<sup>1</sup> wealth like cloud showers like sacrifices of a sage rich in oblations I have praised the goodly host of the Maruts so that they may be worthy of a Brahman so that they may be glorious

2 These boys have prepared their ornaments for beauty the goodly host of the Maruts through many nights the sons of Dyau struggled like harts they the Adityas grew high like banners<sup>1</sup>

3 They who by their own might seem to have risen above heaven and earth like the sun above the cloud they are glorious like brilliant heroes they shine forth like foe destroying youths

4 When you move along on the bottom of the waters, the earth seems to break and to melt<sup>1</sup> This perfect sacrifice is meet for you come hither together as if enjoying our offerings

5 You are as drivers<sup>1</sup> on the poles with their reins and as brilliant with light at daybreak, like hawks you are famous destroyers of foes like wells<sup>2</sup> springing forth you scatter moisture

6 When you O Maruts come from afar knowing the great treasure of the hidden place O Vasus, the treasure which has to be gained, then keep away also from afar all who hate us

7 The man who firm in his sacrifice, offers gifts to the Maruts to the end of the ceremony he

gains he life and wealth blessed with offspring he shall also be in the keeping of the gods

5 They are indeed our guardians to be worshipped at all sacrifices most blissful by their name of Adityas may they swiftly driving on their chariots protect our prayer quick even on their much delighting in our sacrifice



## NOTES

Ascribed to Syumar emu Bhāṇuṇi. On the metric see Rigveda translation Introduction by Bentley Ountitit versch IV 2 38 39 Oldenberg Prolegomena 92. The hymn and the next below closely together. They are both so artificial and obscure that a translation of them can only be tentative. None of its verses occurs in SA VS AV TS TB MS.

## Verse 1

Note 1. I take *prusha* for *prushā*.

Note 2. I do not think that *abhrupīshā* can be meant for the Maruts.

Note 3. The name in many of the verses seems to be due to a mere trick and untranslatable.

Note 4. Or, I have printed the precisely hot so that they may be worthy of good Marit hood.

## Verse 2

Note 1. *Akrāḥ bann* rs Grassmann columns Iudw. The meaning is utterly unknown.

## Verse 4

Note 1. See Aurel Mayr Beiträge aus dem Rig Veda p 12. The earth melted see Ps xlv 6.

## Verse 5

Note 1. *Prayug* seems to mean here a driver, *prayug* is often used of the Maruts as harnessing or driving their horses, see I, 85 5, V 52 8.

Note 2. *Prava* has been derived from *pru* to float. I should prefer to derive it from *pravan* from which we have *pravana* precipice, possibly the Latin adjective *pronus* and very irregularly Greek *πρηνής*. Stems in radical *n* frequently enter the class of stems in *ā* and *a*, and *pravan* would become *pravāḥ* or *pravāḥ*, as *gan* becomes *gāḥ* and *-gāḥ* cf Lanman.

p. 478. Other take *vat* for a more suffix like *vat*. *Prava-* running forward would have been a good name for a spring. This of course is a mere conjecture. Others derive *pravis* from *prā* 'to blow'. As a substantive *pravis* as well as *upravis* occur. AV VII 1, 10 *pratisya pravis* *upravis* *in* *pravis* /1/. But these words mean the blowing before and the blowing to and not blowers. There are the verbs *pravis* and *pravis* in RV I 9 7, TS III 5 2 3, IV 4 1 1. They are there referred to dawn and night. These *pravis* however seem too technical to allow us to fix the original meaning of *prava-*. *Pravis* in RV I 34 6, remains unexplained.

#### Verse 7

Note 1. On *idh* '1' see Ludwig's note.

## MAADALA X HYMN 78

ASHTAKA VIII ADHYAYAS 3 VARGA 12 13

## TO THE MARUTS (THE STORM GODS)

1 I full of devotion like priests with their prayers  
wealthy like pious men, who please the gods with  
their offerings beautiful to behold like brilliant  
kings without a blemish like the youths of our  
hamlets—

2 They who are gold breasted like Agni with  
his splendour quick to help like self harnessed  
winds good leaders like the oldest experts they are  
to the righteous man like Somas that yield the best  
protection

3 They who are roaring and hasting like winds  
brilliant like the tongues of fires powerful like  
mailed soldiers, full of blessings like the prayers  
of our fathers,

4 Who hold together like the spokes of chariot  
wheels who glance forward like victorious heroes  
who scatter ghṛta<sup>1</sup> like wooing youths who chant  
beautifully like singers intoning a hymn of praise

5 Who are swift like the best of horses who are  
bounteous like lords of chariots on a suit, who are  
hastening on like water with downward floods who  
are like the manifold<sup>1</sup> Angiras with their (numerous)  
songs

6 These noble sons of Sindhu<sup>1</sup> are like grinding  
stones, they are always like Soma stones<sup>2</sup>, tearing  
everything to pieces, these sons of a good mother  
are like playful children, they are by their glare like  
a great troop on its march

7 Illumining the sacrifice<sup>1</sup> like the rays of the dawn they shone forth in their ornaments like triumphant warriors the Maruts with bright spears seem like running rivers from afar they measure many miles

8 O gods make us happy and rich prospering us, your praisers O Maruts<sup>1</sup> Remember our praise and our friendship, for from of old there are always with you gifts of treasures

## NOTES

Ascribed to Śyūmarismi Bhargava. None of its verses occurs elsewhere. Mātre 1 3 4 8 Trishvubh, 2, 5-7 Gagati.

## Verse 4

**Note 1** Ghṛtāprush Fatt spūhend Gluth austheilend according to Grassmann, ghṛta spūhend according to Ludwig. Sayana takes varey vaḥ as wishing to give presents and explains that such gifts were preceded by a gift of water so that ghṛtāpiushaḥ would mean, giving water or rain. The real meaning is difficult.

## Verse 5

**Note 1** Viśvarūpa may have been meant in a more special and mythological sense.

## Verse 6

**Note 1** Sīndhu mātaraḥ may be a synonym of *Prisni* mātaraḥ sīndhu being used as a name of the water in the sky. It may also mean having the river Sīndhu for their mother i.e. coming from the region of the river. Bergaigne translates (II, 397), 'qui ont pour mère la rivière céleste. Cette rivière peut être une des formes de la vache qui passe aussi pour leur mère.'

**Note 2** The grāvānaḥ and ādayaḥ are probably meant for stones used for pounding corn and squeezing Soma.

## Verse 7

**Note 1** On adhvarasī, see Pischel, Ved Stud p. 53.

MANDALA I, HYMN 43

ASH7AKA I ADHYĀYA 3 VARGA 26-27

TO RUDRA

1 What could we say to Rudra the wise the most liberal the most powerful, that is most welcome to his heart,—

2 So that Aditi<sup>1</sup> may bring Rudra's healing to the cattle, to men to cow, and kith

3 So that Mitra, that Varuṇa, that Rudra hear us, and all the united Maruts<sup>1</sup>

4 We implore Rudra, the lord of songs the lord of animal sacrifices<sup>1</sup> the possessor of healing medicines for health wealth<sup>2</sup> and his favour

5 He who shines like the bright sun, and like gold, who is the best Vasu among the gods

6 May he bring health to our horse welfare to ram and ewe to men to women and to the cow<sup>1</sup>

7 Bestow on us, O Soma, the happiness of a hundred men great glory of strong manhood ,

8 O Soma<sup>1</sup> let not those who harass and injure overthrow us O Indu help us to booty<sup>1</sup>

9 Whatever beings are thine the immortal, in the highest place of the law, on its summit<sup>1</sup> in its centre O Soma, cherish them, remember them who honour thee

## NOTES

Ascribed to Kṛmā Ghaurā and addressed to Rudra (1, 2 4-6) to Rudra and Mitra Varuṇau (3) and to Somā (7-9) Metre Gayatī (1-8) Anuṣṭubh (9) Verse 2 in TS III 4 11 2, MS IV 12, 6

The hymn may be divided into two the first from 1-6 the second from 7-9 See, however Bergaigne, III, 32 n 1, and Recherches sur l'hist de la Smṛhita, I 6, He would prefer to divide the whole into three hymns

## Verse 1

See TĀ X 17, 1 Delbrück Synt Forsch I, 246

## Verse 2

**Note 1** Ludwig takes Aditī here as a name of Rudra also Hillebrandt, Über die Göttin Aditī, p 6

## Verse 3

**Note 1** The *viśve sagóḥhasaḥ* following on Rudra, can hardly be meant for any but the Maruts who are often called *sagóḥhasaḥ* But it may also have been intended for all the gods together

## Verse 4

**Note 1** Gāthāpatim and medhāpatim are both difficult We expect gāthāpatim and medhāpatim If as Ludwig maintains gātha in Zend is equivalent to *ritu* season, then gāthapati might be *ritupati*, a name of Agni X 2 1 But this is extremely doubtful We must derive gāthapati from gāthā I 167, 6 and medhāpati from medhā animal sacrifice till we know more on the subject

**Note 2** Gálāsha bhesagā, an epithet of Rudra, see VIII, 29 5, where Rudra is intended In II, 33 7, the arm of Rudra is called bhesagāḥ galāshaḥ in VII 35, 6 Rudra himself is called galāshaḥ Gálāsha seems connected with galā water Bergaigne III 32 translates it by *adoucis sant*

**Note 3** On sa ṛyóḥ see note to I 165 4

Verse 7

Note 1. *Tuvi nrim sa* would seem more appropriate as a vocative. In verse 8 too, I should prefer to take *Soma* as a vocative, like Benfey and Grassmann.

Verse 8.

Note 1. I read *Soma paribádhaḥ*. See Delbrück, *Synt Forsch* p. 116.

Verse 9

Note 1. Unless we can take *mûrdhâ* for a locative attracted by *nâbhâ*, I should propose to read *mûrdhân nâbhâ*. It can hardly be an adverbial. Dvandva *mûrdhâ nâbhâ* nor do I see how it can be applied as a nominative to *Rudra*. The whole verse is difficult possibly a later addition. On *ṛtasya amṛtasya dhâman*, see IX, 97, 32, 110. 4 (*dhârman*).

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## MANVA LA I HYMN 114

## ASHTAKA I ADHYAY 19 VARGA 5-6

## TO RUDRA

1 We offer these prayers<sup>1</sup> to Rudra the strong whose hair is braided<sup>2</sup>, who rules over heroes<sup>3</sup> that he may be a blessing to man and beast that everything in this our village may be prosperous and free from disease

2 Be gracious to us O Rudra, and give us joy, and we shall honour thee, the ruler of heroes with worship What health and wealth father Manu acquired by his sacrifices may we obtain the same, O Rudra, under thy guidance

3 O bounteous Rudra, may we by sacrifice obtain the goodwill of thee, the ruler of heroes, come to our clans, well-disposed, and with unharmed men, we shall offer our libation to thee

4 We call down for our help the fierce Rudra, who fulfils our sacrifice, the swift the wise, may he drive far away from us the anger of the gods, we desire his goodwill only

5 We call down with worship the red boar of the sky, the god with braided hair, the blazing form may he who carries in his hand the best medicines grant us protection, shield and shelter<sup>1</sup>

6 This speech is spoken for the father of the Maruts, sweeter than sweet, a joy<sup>2</sup> to Rudra, grant to us also, O immortal, the food of mortals, be gracious to us and to our kith and kin!

7 Do not slay our great or our small ones, our

growing or our grown ones, our father or our mother,  
and do not hurt our own<sup>1</sup> bodies, O Rudra!

8 O Rudra hurt us not in our kith and kin, nor  
in our own life not in our cows, nor in our horses!  
Do not slay our men in thy wrath carrying liba-  
tions we call on thee always

9 Like a shepherd<sup>1</sup>, I have driven these praises  
near to thee O father of the Maruts grant us thy  
favour! For thy goodwill is auspicious and most  
gracious, hence we desire thy protection alone

10 Let thy cow slaying and thy man slaying be  
far away<sup>1</sup> and let thy favour be with us, O ruler of  
heroes! Be gracious to us, and bless us, O god  
and then give us twofold protection

11 We have uttered our supplication to him  
desiring his help, may Rudra with the Maruts hear  
our call May Mitra Varuṇa, Aditi the River,  
Earth, and the Sky grant us this!

## NOTES

Ascribed to Kutsa Āngirasa Metre 1 9 Gāgati 10, 11  
 Trishubh Verse 1=VS XVI 48 TS IV 5, 10, 1,  
 MS II 9 9 (yathā naḥ sām), verse 2=TS IV 5 10 2  
 verse 7=VS XVI 15, TS IV, 5 10, 2, verse 8=VS  
 XVI 16 TS III 4 11, 2, IV 5 10, 3, MS IV, 12 6  
 (āyushi, havishmanto nāmasa vidhema te), verse 10=TS  
 IV 5, 10, 3

## Verse 1

Note 1 TS reads imām matim and yathā naḥ sām

Note 2 Kapardin is an epithet not only of Rudra, but  
 also of Pūshan (VI 55, 2, IX, 67, 11), and of a Vedic clan  
 the Trītsus (VII, 83 8) or Vasishṭhas, see Roth, Zur  
 Literatur und Geschichte des Wēda, pp 94 seq Olden  
 berg, Z D M G XLII p 207 Kaparda is the name of a  
 shell, and the hair twisted together in the form of a shell  
 seems to have suggested the name of kapardin

Note 3 Kshayad vira means ruling over heroes, just  
 as mandād vira (VIII, 69, 1) means 'delighting heroes'  
 This meaning is applicable to all passages where kshayad-  
 vira occurs and there is no reason why we should translate  
 it by 'destroyer of heroes, which can hardly be considered  
 as an epitheton ornans No doubt, a god who rules and  
 protects can also be conceived as punishing and destroying,  
 and this is particularly the case with Rudra Hence in  
 certain passages Rudra may well be invoked as nr̥hān (IV  
 3, 6) just as we read of the Maruts (VII, 56, 17) 'May  
 that bolt of yours which kills cattle and men be far from  
 us! Incline to us O Vasu, with your favours! See Muir  
 S T IV, p 301, note

## Verse 2

TS reads āyagē and prāzītau See Ludwig's Notes,  
 p 265

## Verse 3

Note 1 On the meaning of vardhana and vr̥dh in Zend,  
 see Darmesteter, Ormazd, pp 41 6 92, 1

## Verse 7

Note 1 TS reads *priya mī nas tanuvā/ rudra ririshā/* Priya dear used like φίλος in the sense of our own See Bergaigne III 152

## Verse 8

See Colebrooke Misc Lvs I p 141 (ed 1837) and Svetāsat Up in S B I LV p 254, note Āyushī for āyau is supported by VS and TS I propose to read āyau for ayau Bhāmīta/ is supported by TS and Svet Up, while VS reads bhāmīna/, which Mahidhara refers to virān The last line is the same in RV and VS but the TS reads havishmanto nāmasā vidhemā te, while the Svet Up reads havishmanta/ sadasi tvā havāmahi

## Verse 9

Note 1. As to the simile, see RV V, 127, 8, and Muir S T IV p 304 note

## Verse 10

Note 1 TS reads *ārāt te goghnā (°ē) purushaghne, kshayādvirāya, rākshā for mṛzā/ deva brūhi*

Note 2 I take *dvibārḥā/*, which stands for *dvibārha/* as an adjective to *sārma*, or possibly as an adverb see Lanman, p 560 It can hardly refer to Rudra, as Grassmann supposes See J Schmidt, Pluralbildungen der Neutra pp 132 seq

## MANDALA II HYMN 33

ASHVAKA II ADHYĀYA 7, VARGA 16-18

TO RUDRA, THE FATHER OF THE MARUTS  
(THE STORM-GODS)

1 O father of the Maruts let thy favour come near and do not deprive us of the sight of the sun, may the hero (Rudra) be gracious to our horse<sup>1</sup>, and may we increase in offspring O Rudra!

2 May I attain to a hundred winters through the most blissful medicines which thou hast given! Put away far<sup>1</sup> from us all hatred, put away anguish put away sicknesses in all directions!

3 In beauty thou art the most beautiful of all that exists, O Rudra, the strongest of the strong, thou wielder of the thunderbolt! Carry us happily to the other shore of our anguish, and ward off all assaults of mischief!

4 Let us not incense thee O Rudra by our worship, not by bad praise, O hero, and not by divided praise! Raise up our men by thy medicines for I hear thou art the best of all physicians

5 He who is invoked<sup>1</sup> by invocations and libations, may I pay off<sup>2</sup> that Rudra with my hymns of praise Let not him who is kind hearted<sup>3</sup>, who readily hears our call, the tawny with beautiful cheeks, deliver us to this wrath!

6 The manly hero with the Maruts has gladdened me, the suppliant, with more vigorous health May I without mischief find shade, as if from sunshine<sup>1</sup>, may I gain the favour of Rudra!

7 O Rudra where is thy softly stroking hand which cures and relieves<sup>1</sup>? Thou the remover of all heaven sent mischief, wilt thou O strong hero, bear with me<sup>2</sup>

8 I send forth a great great hymn of praise to the bright tawny bull I let me reverence<sup>1</sup> the fiery god with prostrations we celebrate the flaring name of Rudra

9 He the fierce god with strong limbs, assuming many forms, the tawny Rudra decked himself with brilliant golden ornaments From Rudra who is lord of this wide world divine power<sup>1</sup> will never depart

10 Worthily thou bearest arrows and bow, worthily O worshipful<sup>1</sup> the golden variegated chain worthily thou cuttest every fiend here to pieces, for there is nothing indeed stronger than thou O Rudra

11 Praise him the famous sitting in his chariot<sup>1</sup> the youthful, who is fierce and attacks like a terrible wild beast<sup>2</sup> (the lion) And when thou hast been praised, O Rudra be gracious to him who magnifies thee and let thy armies<sup>3</sup> mow down others than us<sup>1</sup>

12 O Rudra, a boy indeed makes obeisance to his father who comes to greet him<sup>1</sup> I praise the lord of brave men, the giver of many gifts and thou when thou hast been praised, wilt give us thy medicines

13 O Maruts, those pure medicines of yours, the most beneficent and delightful, O heroes, those which Manu<sup>1</sup> our father, chose, those I crave from Rudra, as health and wealth

14 May the weapon of Rudra avoid us<sup>1</sup>, may the great anger of the flaring one pass us by

Unstring thy strong bows for the sake of our  
liberal lords O bounteous Rudra be gracious to  
our kith and kin

15 Thus, O tawny and manly god, showing  
thyself<sup>1</sup>, so as neither to be angry nor to kill, be  
mindful of our invocations and, rich in brave sons  
we shall magnify thee in the congregation

## NOTES

Ascribed to Gratsarnada. S T IV, 309 Geldner and Kuhn 153, Leop v Schroeder, Indus 343 Verse 1=TB II, 8 6, 9 verse 10=IA IV, 7, verse 14=VS XVIII 40, verse 14=VS XVIII 40, verse 1,=TB II, 8 6, 9

## Verse 1.

**Note 1** The words *abhi na/ v* at *ku* *ra* *adm* of different interpretation. Grasmann has 'Der Held sei huldreich unsren schnellen Rossen. 'Our May the hero spare our horses. Ludwig 'Unser held möge tüchtig zu Rosse sein'. The passages quoted by Ludwig from the Sat. Br III 7 3 1, and IV, 4 14 do not bear out the meaning of *tüchtig sein*, to be strong, they rather mean to suffer, to submit to with a dative. *Vir* by itself may mean son or offspring (III, 4, 9, VII 1 21, 36, 24) and if *abhi ksham* in our passage could mean to be capable and strong, Ludwig's translation would be just fier. But if we take *vir*, hero, as intended for Rudra, as Indra also is often called simply *vira*, *abhi kshameta* would lend itself to the translation of 'to be gracious or 'to spare, and I therefore translate 'May the hero (Rudra) be gracious to our horse. It should be understood in the same sense in verse 7, at least I see no reason to vary the translation as Geldner does, and also Ludwig, while Muir is right and consistent. Our poet uses the verb *abhi ksham* frequently, II, 28, 3 29, 2 (*abhi kshantâra* ?) It seems confined to the second *Mandala*.

## Verse 2

**Note 1.** *Vitarâm*, wherever it occurs, is always joined with *vi* in the Rîg-veda



## Verse 3

**Note 1** If *rapas* is derived from *rap* to whisper, it would have meant originally what is whispered that is slander accusation and then only crime. *Irūn crīm* can also meant originally what is heard. Leumann. *Crimen* is not connected with the Greek *κρίνω*. The *i* in *crimen* has to be accounted for like the *i* in *liber* from *libh* (*libh*). The *r* is irregular unless we find an analogy in *increpare*.

## Verse 5

**Note 1** *Hivate* we expect *huyate*. Ludwig's explanation has not solved the difficulty and *suhva* points back to *yo havate*. Oldenberg suggests an anacoluthon, He who invokes—may I.

**Note 2** I formerly took *iva dishīya* in the sense of 'to unloose, used originally with reference to tethered horses. As horses are unloosed before they can do their work so the gods are as it were unloosed by prayer, or set off, so that they may fulfil what they are asked to do, see RV I 25.3. In the passage quoted by Ludwig from the TS I, 8.6.2, the same meaning seemed quite appropriate. *áva Rudram adimahi—yathā naḥ śréyasaḥ kárat*, We unloosed Rudra, that he might make us happier. Ludwig takes it to mean, 'We have bound, tied, or obliged Rudra so that he make us happy' but the preposition *ava* is against this interpretation. Muir proposes to avert or 'to propitiate,' the latter being adopted by Geldner.

However in an article lately published by Roth on *Wergeld* in the *Veda* (Z D M G XLI 672), *ava-day* has been recognised as an almost technical legal term meaning 'to pay off, to compound'. Thus, *Tāndya Br XVI, 1.12*, we read *yāñ satam vairam tad devān avadayate*. He portions off, i.e. he satisfies or pacifies the gods who were offended, by giving a hundred cows. With *nir*, we find TB I, 6.10.1 *pragā rudrāñ nir áva dayate*, the same occurs in *Maṭṭr S I, 10.20* where we also read, *grīheshv eva Rudram nir avadayata esha te Rudra bhāgas*. See also *Aṣṭ Br II 7.1*. There is a verse quoted, *avāmba Rudrām adimahi*, in TS I, 8.6.2,

and again in MS I to 4 Kath IX, 7 Kap S VIII to VS III, 8 and this gives us the right key to our verse, namely, May I pay off may I pacify, Rudra with my song of praise, *gishya* being the optat of the aorist *adim* h tū ror ind

Note 3 On *adudar* see Benfey, *Quantitätsversch* V 1 p 25, Geldner, *K Z* XXVIII, 201, Ludwig Susses in seinem *Stiche* habend *Bergaigne misericordieux* The meaning is doubtful

### Verse 6

Note 1 *Ghrīmiva* divided into *ghrīmiva*, is a difficult form. Various attempts have been made to explain it. Grassmann translates 'Wie Schatten von der Gluth mög unversehrt sich des Rudra Huld erreichen' preferring to write *ghrīmiva*. Ludwig, in his notes *Bei hitze*, taking *ghrīm* as a locative *Mur* 'Shade in the heat' Geldner 'Vor Sonnenguth der Schatten' taking *ghrīm* as an instrumental. Lanman (p 379) takes the same view, though he admits that this would be the only example of an instrumental in the masculine contracted to *i*. He translates 'As by the heat unharmed to shelter bring me' He adds 'It may be ablative with elision and crasis, and this is likewise Roth's view. Weber thinks that we may retain *ghrīmiva* in the *Samhita* text, but should divide it into *ghrīmiva*, 'like a man suffering from heat' (*Ind Stud* XIII, p 58) I think we must take into account a parallel passage VI, 16 38 *upa hāṣṭimiva ghrīneḥ āganmā sīrmatē vayam* see M M, Preface to translation of *Rig veda*, p cxliii. Probably the apparent irregularity of the metre led to the change of *ghrīneriva* to *ghrīmiva*, but *ghrīneriva* can be scanned  $\cup - \cup$ , see M M, 1 c p cxlviii

### Verse 7

Note 1 *Gālāsha* by itself occurs but once more as an epithet of Rudra, VII, 35 6 and twice in composition, *gālāshabheshaga*, see I, 43, 4. The second *pāda* begins with *hāstak*

## Verse 8

Note 1. *Namasyāmi* is difficult, but we can hardly take it for *namasyāmasi*, *masi* being supplied from *grāmāsi*. Nor do we gain by taking *namasyā* for an instrumental. Perhaps it is best to take it as a 1st pers. of the imperative.

Note 2. The meaning of *kālmālikin* is unknown.

Note 3. I think it is best to translate *nāma* by name though, no doubt, it implies more than 'the mere name'. Geldner's '*majestätisch Wesen*' is right, but it is only one side of *nāma*. See VIII, 20, 13 note 1.

## Verse 9

Note 1. On *vai*, see Delbrück, *Syntax*, p. 484. On *asurya* see von Bradke, *Dyaus Asura*, pp. 29, 34.

## Verse 10

Note 1. I have changed *yagatām* into *yagata*.

Note 2. *Ārhan idām dayase visvam ābhvam* has been rendered in different ways. Grassmann: 'Du theilst alle diese Macht aus.' Ludwig: 'Du besitzest all diese Gewalt.' Geldner: 'Du besitzest höchste Macht.' Muir: 'Thou possessest all this vast world.' *Dayase* is used, no doubt, in the sense of cutting and distributing but never in the sense of possessing. In several places, however, it has been translated by to cut and to destroy, e.g. X, 80, 2 *agnīḥ vṛtrāṃ dayate purūṇi*, 'Agni cuts up many enemies.' VI, 22, 9 *visvāḥ agurya dayase vi māyāḥ*, 'thou destroyest all deceits.' See also IV, 7, 10, VI, 6, 5. As to *ābhva* in the sense of fiend, we had it before in I, 39, 8 *ā yāḥ naḥ ābhvaḥ īshate, vi tām yuyota*. In other places it assumes a more neutral character, meaning monster, or monstrous power, see B. R. s. v. 'To distribute power is not a Vedic conception, nor does *ābhva* ever mean power in the sense of 'ungeheure Macht, or Urkraft' (Delbrück *Chrest.* p. 49).

## Verse 11

Note 1. AV XVIII, 1, 40, has *gartasādam gānānām āgānam* and *anyām asmāt te*. *Garta-sad*, literally, sitting

in the hole, probably the place of the chariot where the king sat, separated from the driver. These divided chariots can be seen in the ancient monuments of Assyria and Babylon. The king seems to stand in a box of his own fighting, while the charioteer holds the reins so as not to interfere with the king. See however Beugne III, 122 seq. 7 D M G XL 681

**Note 2** The *mṛgá bhīmá* is probably meant for the lion, cf I, 134, 2, and Zimmer *Altindisches Leben* p 78

**Note 3** As to the *senás* of Rudra, see TS IV 5 2 1 *senāni* AV XI 2, 31 Par *Gr̥hy* III, 8, 11

#### Verse 12

**Note 1** The sense would be better if *vandamānam* could be changed to *vandamanaḥ*

#### Verse 13

**Note 1** That father Manu obtained health and wealth from Rudra was mentioned before, I, 114, 2, and it is curious that the Vedic authority of Manu's *Smṛiti* should be based on the well known sentence *yat kṛmā Manur abravīt tad bhesagam*, Taitt *Saṁh* II, 2 10 2 cf M M, *Hist of Anc Sansk Lit* p 89

#### Verse 14

**Note 1** The VS reads *pari no rudrāsya hetu vṛmaktu pari tveshāsya durmatīr aghāyóḥ*. *Vṛgyāḥ* is the 3rd pers sing 1st s of the aor opt

**Note 2** Rudra is called *sthīradhanvan* see also IV, 4 5, VIII, 19 20, X, 116, 5 6, 120, 4 134 2 *Matr S* II, 9, 9

#### Verse 15

**Note 1** *Kekitāna*, the vocative of the participle

**Note 2** *Mun* seems to translate *bodhi*, which *Sayana* explains by *budhyasva* by think of us now. The TB reads *havanasrôḥ*

## MANDALA VI, HYMN 71

ASH/ĀKA 1, ADHYĀYA 1, VĀRGA 18

## TO SOMA AND RUDRA

1 Soma and Rudra, may you maintain your divine dominion, and may the oblations reach you properly. Bringing the seven treasures to every house be kind to our children and our cattle.

2 Soma and Rudra, draw far away in every direction<sup>1</sup> the disease<sup>2</sup> which has entered our house. Drive far away Nirṛti<sup>3</sup> and may auspicious glories belong to us<sup>1</sup>.

3 Soma and Rudra, bestow all these remedies on our bodies. Tear away and remove from us<sup>1</sup> what ever evil we have committed which clings to our bodies.

4 Soma and Rudra, wielding sharp weapons and sharp bolts kind friends, be gracious unto us here<sup>1</sup>. Deliver us from the snare of Varuṇa, and guard us, as kind hearted gods<sup>1</sup>.

## NOTES

Ascribed to Bharadvāga Bṛhaspatya Verse 2 occurs TS I 8 22 5, AV VII, 42 1, verse 3, TS I 8 2- 5 AV VII 42 2 All the four verses but in a different order (3 1 2 4) in MS IV 11 2, see also Kāṇḍ XI 12 Metre Trishubh

This is the only hymn addressed to Soma and Rudra In the Aśāndogya Up III 7 and 9 the Rudras are said to have Indra while the Maruts have Soma at their head

It is translated by Geldner and Kaegi

The whole hymn betrays its secondary character first by violating the law of decrease secondly by duals in au before consonants, and thirdly by using a very large number of passages from other hymns Compare verse 1 pāda c, with V, 1 5 c verse 2 pāda c, with I, 24, 9 c, verse 2 pāda d with VI, 1 12, d Phrases like verse 1, pāda d *sum nṛ̥ bhutam dvīpade sam /atu/pide*, occur again and again, with slight modifications see I, 114 1 157 3 VII, 54 1 X, 165 1 *Sumanṣyāmānā* also is suspicious It occurs again in the next hymn the last of the *Mandala*, in VII, 33, 14, likewise a suspected hymn and in the tenth *Mandala* X , 1, 5 7

## Verse 2

Note 1 On *viśhūkim*, see II 33 2

Note 2 *Āmivā* has been identified with *avia* by Fick Orient und Occident III p 121 The difficulty is *m=n*

Note 3 The AV reads *bādhetham duram nīrṛtum* the AV and TS read *parākaṇḥ lṛtām līd énaḥ pra mumuk-tam asmāt*

## Verse 3

Note 1 AV reads *asmāt* for *asme* and *asat* for *ásti*

## Verse 4

In the Maiti S the second half of this verse is *mumuktām asmān grasitān abhīke prā yakṣṇatam vṛṣhanā śāntamānī*

## MAADALA VII HYMN 46

ASHTAKA V, ADHYAYA 4, VARGA 13

## TO RUDRA

1 Offer ye these songs to Rudra whose bow is strong whose arrows are swift the self-dependent<sup>1</sup> god the unconquered conqueror the intelligent whose weapons are sharp—may he hear us<sup>1</sup>

2 For being the lord<sup>1</sup> he looks after what is born on earth being the universal ruler, he looks after what is born in heaven Protecting us come to our protecting doors, be without illness among our people O Rudra<sup>1</sup>

3 May that thunderbolt of thine which sent from heaven, traverses the earth pass us by<sup>1</sup> A thousand medicines are thine O thou who art freely accessible<sup>2</sup>, do not hurt us in our kith and kin<sup>1</sup>

4 Do not strike us, O Rudra, do not forsake us! May we not be in thy way when thou rushest forth furiously Let us have our altar and a good report among men<sup>1</sup>—protect us always with your favours<sup>1</sup>

## NOTES

Ascribed to Vasishṭha Verse 1 occurs TB II 8, 6 8  
Metre 1-3 Gṛigati 4 Tishṭubh

## Verse 1

**Note 1** The TB has svadhāmne for svadhāvne midhushe for vedhase and sīmotana for sīmotu naḥ The commentator explains both svadhāmne=svakīyasthanayuktāya and svadhāvne=svadhāsabdīvālyenānnena yuktaya vā On vedhas see Bartholomae, K Z XXVII 361, Ludwig Z D M G XL, 716

## Verse 2

**Note 1** Geldner translates क्षयया by from his high seat. The meaning of kshaya in this place seems defined by the parallel expression āmrāgyena

## Verse 3

**Note 1** Svapivāta has been variously translated Grassmann gives Vielbegehrter, Ludwig, des windhauch in schlaf versenkt, Roth wohl verstehend, denkend Geldner freundlicher Muir thou who art easy of access which seems to me the right rendering of sūpāyana It is derived from api+vat which occurs six times in the Rig veda As a simple verb it means 'to go near to attend' as a causative the same or 'to bring near' Thus VII, 3 10 āpīkrātum su kētasam vatema may we obtain wisdom full of good thoughts VII 60 6 āpīkrātum su kētasam vatan taḥ (the gods) obtaining wisdom full of good thoughts (for their worshippers) X, 20, 1 (X 25, 1) bhadram naḥ āpīvataya manaḥ let us obtain a good mind I 128 2 tam yagnā ādham āpīvatayamasī we go near to, or we bring near Agni, the performer of the sacrifice I, 16, 13 man-māni—āpīvātayantaḥ, bringing the prayers near or attending to the prayers X, 13, 5 pitré putīśaḥ āpī avivatan rītām, the sons brought the sacrifice to the father

Api-vata would then mean approach, or in a more



spiritual sense attention regard and so *apivata* would mean either of easy *apivata* opposed to *dudbhata* or full of kind attention and regard. See Muir ST IV p 314 note Bergaigne III, 37 does not help us much, though he points out where the difficulty lies.

The following are the Zend passages in which *apivata* occurs, with some notes sent me by Dr Stein. Apivata he Y 9, 2, 2 p sg med c Cen 'Hon du verstehest dich auf rechte Preissprüche d h 'kannst sie würdigen' *apivata* daenayāo māddayaṇois Y 9, 2, 47, 'vertraut mit dem Gesetz,' daenam zī azca dāt apacca aotī yē 9, 25 'wer das Gesetz leint und in dasselbe eindringt,' verezyotaca frācā vatōyotū Y 35, 6, 'das richtig erlōhnte fuhre heraus und theile es mit' Y 44, 18 scheint *apivata* i p sg med in der Bedeutung 'in Erfahrung gebracht haben' die Stelle ist indess sehr dunkel.

#### Verse 4

Note 1 *Ā naḥ bhaga barhiṣi gīvarasā* seems a very simple sentence. It has been translated without any misgivings by Grassmann Ludwig Geldner and Kaegi and others.

Grassmann translates 'Lass lange lebend uns die Streu noch schmucken'

Ludwig 'Gib uns anteil an dem barhiṣ als verheissung des lebens'

Kaegi and Geldner (or Roth) 'Verstatt uns Theil an Opfer und an Herrschaft'

Bergaigne often points to such translations with scorn, but after he has written several pages on the words in question, here on *gīvarasā*, he is indeed very positive that it means 'formule qui donne la vie' (I p 306), but what such a 'formule' is, and how this meaning fits the whole sentence, he does not tell us.

Let us begin with what is clear. *Ā bhaga naḥ* with locative, means 'appoint us to something, i.e. 'give us something.' Thus I, 121, 15 *ā naḥ bhaga gōshu*, means 'divide us, distribute us appoint us to cows,' i.e. give us cows as our share. The same expression is used when

instead of cows or riches the gods are asked to give long life glory or sinlessness. Thus we read, I 104 6 *sa/ tvim na/ indra sūīye sa/ apsu anagāstve ā bhaga givasamsa* that is, India allow us to share and rejoice in the sun in water in sinlessness and praise of men. X, 45 10 *ā tam bhaga sausravasēshu*, give him, let him share in, good renown.

When we are once familiar with this phraseology, we cannot doubt that in our passage also we have to translate 'let us have our barhis, our homely altar, and good report among men.

Another word *narāsamśa* had originally the same meaning as *givasamśa*, but it was chiefly used as a name of Agni. He was called *Narāsamśa*, i. e. Mannerlob or *dyóh sāmśa*, Himmelslob, as a German poet was once called Frauenlob not only because he praised women but because he was praised by women. As we can say God is my song, the Vedic Rishis might call any god the *samśa*, i. e. the praise or song of men, of the fathers or of the gods. So far from agreeing with Bergaigne on *comprendrait moins bien qu'une locution dont le sens propre aurait été 'éloge mortel' eût désigné celui qui est loué par le mortel* nothing is easier and better confirmed by other languages while the invocation of 'une formule sacrée' is almost unintelligible. If in a later hymn Indra is called *gyēshtha/ māntra/*, in X, 50, 4 I should translate, 'thou art the oldest or the best song, that is 'the theme of the oldest song, but not thou art a magic formula. There is no necessity therefore for taking *narāsamśa* as a possessive compound, possessed of the praise of men, nor must we forget that in words which become almost proper names the accent is by no means always a safe guide.

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## MANDALA I HYMN 2

ASHTAKA I ADHYAIA I VARGA 3-4

To Vayu

1 Come hither, O Vayu 'hou beautiful one !  
These Somas are ready drink of them, hear our  
call !

2 O Vāyu, the praisers celebrate thee with  
hymns, they who know the feast-days<sup>1</sup>, and have  
prepared the Soma

3 O Vāyu thy satisfying stream<sup>1</sup> goes to the  
worshipper wide reaching to the Soma-draught

4 O Indra and Vāyu, these (libations of Soma)  
are poured out come hither for the sake of<sup>1</sup> our  
offerings for the drops (of Soma) long for you

5 O Indra and Vayu you perceive the libations,  
you who are rich in booty<sup>1</sup> come then quickly  
hither !

6 O Vāyu and Indra, come near to the work<sup>1</sup> of  
the sacrificer, quick thus is my prayer<sup>2</sup>, O ye men !

7 I call Mitra, endowed with holy strength<sup>1</sup>,  
and Varuna, who destroys all enemies, who both  
fulfil a prayer accompanied by fat offerings<sup>2</sup>

8 On the right way O Mitra and Varuna, you  
have obtained great wisdom, you who increase the  
right and adhere to the right<sup>1</sup>,

9 These two sages Mitra and Varuna, the  
mighty, wide-ruling, give us efficient strength

## NOTES

Ascribed to Madhukāṇḍas Vaisvamitra, and addressed to Vāyu (1-3), Indra and Vāyu (4-6), and to Mitra and Varuṇa (7-9) Metre, Gayatri Verse 4=VS VII, 8 XXXIII 56 TS I 4 4, 1, MS I 3 6 Verse 7=SV II 197 VS XXXIII, 57 Verse 8=SV II, 198 Verse 9=SV II 199

This hymn, with the hymn I, 3, belongs to the Pra uga ceremony It consists of three *tiṣṭhas*

## Verse 1.

Note 1 Darsata as applied to the wind may be intended for visible but its more general meaning is conspicuous, clarus insignis

## Verse 2

Note 1 Aharvid which Benfey translates by tagekundig Grassmann die des Tages (Anbruch) kundig seems to have two meanings When applied to men poets or priests it means those who know (vid) the right days or seasons for every sacrifice, but when it is applied to certain deities, particularly those of the morning, it means finding (vind) bringing back the day, like lucifer Thus the Asvins are called aharvidā (VIII, 5 9 21) The power (dal sha) of Vishnu is called aharvid conquering or bringing, the light of the day (I 136 4) The priests as invoking these gods might possibly themselves be called aharvid, bringing back the light of day but this seems doubtful

## Verse 3

Note 1 This verse, though it seems easy, is really full of difficulties. The meaning of dhenā is very doubtful It is explained as lips by native authorities, and would in that case be derived from dhe, to suck But though this meaning is possible in some passages, particularly where dhene occurs in the dual, in other passages dhenā seems clearly to

mean a stream of milk or of some other liquid, produced out (visrīṣhā) from the clouds or it is a name. It often occurs in the dual element, and was then known to the upper and lower lips (not the nates, as Kāṭya suggests distinguished from sipsre, the upper and lower jaws. See note on II 34 3. *Savāna* (Rv. Bh. I, cf. 10) explains it by *gṛhivopagṛhivike*. D. r. g. adds (V. rukta Bhāṣya, VI, 17) *ādhasṭye dāṁshāṇe vā gṛhivopagṛhivike vā*, it is like that of *annam dhīyate*.

Benfey translates *Vāyu, de ne iorkostenne Iippe schreitet zum Opferer, weil hingestreckt zum Som-trank*. *Prapñikati* can hardly mean *iorkostend*.

#### Verse 4.

Note 1. The instrumental *prayobhī* is best translated here by 'for the sake of,' see Wenzel, Instrumental, p. 104.

#### Verse 5

Note 1. On *vāgini* and *vāga* see 'India, what can it teach us?' pp. 164, 166. The transition of meaning from *vāga* booty, to *vāga* wealth in general finds an analogy in the German *kriegen*, to obtain, also in *Gewinn*, and *A S winnan* to strive, to fight, to obtain. *Vāginivasā*, in the dual, is a frequent epithet of the *Asvins*, II, 37 5, V, 74, 6, 7, 75, 3, 78 3, VIII, 5 3, 12, 20 8, 10, 9 4, 10, 5 22, 7, 14, 18, 26, 3, 85, 3, 101, 8, of *Indra*, III, 42, 5, X, 96, 8.

It differs little from *vāginivat*, which is likewise applied to the *Asvins*, I, 120, 10, and comes to mean simply wealthy, liberal cf. I, 122, 8, VII, 69, 1. *Vāginivatī* is an epithet of *Ushas*, *Sarasvatī*, and *Sindhu*. A common phrase is *vāgebhī vāginivatī*, lit. wealthy in wealth, cf. I, 3, 10. *Vāgini* occurs as the feminine of *vāgin*, wealthy, or strong, but never in the sense of mare, cf. III, 61, 1 *ushaḥ vāgena vāgini*, *Ushas* wealthy by wealth or booty, VI, 61, 6 *Sarasvatī vāgeshu vāgini*, *Sarasvatī*, strong in battles cf. I, 4, 8, 9. Native commentators generally explain *vāgini* by sacrifice, *vāginivasu* by dwelling in the sacrifice. I take *vāgini* in compounds like *vāginivasu* as a collective

substantive, like *padmīni*, *uhinī* *vahinī*, *tretinī*, *anikīni* &c and in the sense of wealth unless we may look upon *vaginī* as formed in analogy to such words as *taṁśhī* *māt* only that in this case *tvishī* exists in the sense of strength Pischel's explanation *Ved Stud* p 9 rich in mares, takes for granted the existence of *vāginī* in the sense of mare I have not found any passage where *vaginī* has necessarily that sense.

#### Verse 6

**Note 1** *Nishkr̥ta* can hardly mean here what it means in later Sanskrit a rendezvous

**Note 2** On *itthā dhīyā*, see Pischel, *Ved Stud* p 184.

#### Verse 7

**Note 1** *Putādaksha* cf *putakratu* VIII, 68 17

**Note 2** *Ghṛtākī* seems to be taken here in a technical sense like *ghṛtavat*, i e with oblations of butter thrown into the fire. In I 167, 3, I took *ghṛtākī* in the more general sense of bright resplendent while others ascribed to it the meaning of bringing fatness, i e rain. It may also mean accompanied by ghee. See B-R s v

#### Verse 8

**Note 1.** *R̥taspr̥ts*, probably not very different from *r̥tasāp*

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## MANDALA I, HYMN 134

## ASHTAKA II ADHYĀYA I, VARGA 23

## TO VĀYU

1 O Vāyu, may the quick racers bring thee towards the offerings to the early drink<sup>1</sup> here to the early drink of Soma<sup>1</sup> May Sūnati<sup>1</sup> (the Dawn) stand erect approving thy mind<sup>1</sup> Come near on thy harnessed chariot to share O Vāyu to share in the sacrifice<sup>1</sup>

2 May the delightful drops of Soma delight thee the drops made by us well made and heaven directed, yes made with milk and heaven directed When his performed aids assume strength for achievement our prayers implore the assembled steeds for gifts yes the prayers implore them

3 Vāyu yokes the two ruddh Vāyu yokes the two red horses Vāyu yokes to the chariot the two swift horses to draw in the yoke the strongest to draw in the yoke Awake Purandhi (the Morning)<sup>1</sup> as a lover wakes a sleeping maid reveal heaven and earth, brighten the dawn, yes for glory brighten the dawn

4 For thee the bright dawns spread out in the distance beautiful garments, in their houses<sup>1</sup> in their rays beautiful in their new rays To thee the juice yielding cow pours out all treasures I thou hast brought forth the Maruts from the flanks<sup>1</sup> yes, from the flanks of heaven

5 For thee the white bright rushing Somas, strong in raptures have rushed to the wheel they

have rushed to the whirl of the waters. The tired hunter asks luck of thee in the chase<sup>1</sup> thou shieldest by thy power from every being yes, thou shieldest by thy power from powerful spirits<sup>2</sup>

6 Thou O Vayu, art worthy as the first before all others to drink these our Somas thou art worthy to drink these poured out Somas. Among the people also who invoke thee and have turned to thee<sup>1</sup>, all the cows pour out the milk, they pour out butter and milk (for the Somā)



## NOTES

Ascribed to Parukllēpa Dāśed si, and addressed to Vāyu Metre 1-5 Atiśāha, 6 śhi. No verse occurs in the other Vedas

## Verse 1

Note 1 Pūrvapiti may here imply that Vāyu receives his libation first, before the other gods, see verse 6

Note 2 Whatever the etymology of sūnṛta may be in our passage, which describes the morning sacrifice and the arrival of Vāyu as the first of the gods it can hardly mean anything but dawn Ūrdhvā stha is an expression applied frequently to the rise of the dawn or the morning see III, 15 14, 61 3, VIII, 4, 13 In the last passage sūnṛta is simply the dawn Ludwig translates *den ersten Aufbruch der Sonne* *erhebe sich gunstig aufnehmend die Nacht* He, like Bergaigne III, 295 takes sūnṛta as sū nṛta, virtue It seems to me that sūnṛta may be formed irregularly in analogy to an ṛta and then mean true good In other places sūnṛtam seems to mean hymn like ṛtaviśā IX, 113 2 In places where it occurs as a name of Uchis one feels tempted to conjecture sū nṛtās See also Bartholomae, in Bezzenb Beitr XV 24

Note 3 On makhāsya dāvāne see note to I, 6, 8, but also note to VIII, 7, 27

## Verse 2

My translation is purely tentative and I doubt whether the text can be correct I have taken *lāna* here in the sense of made but I am quite aware that this meaning becomes incongruous in our very verse, when repeated for the third time On its other meanings see Pischel, Ved Stud p 67 For the whole verse compare VI, 36 3 Grassmann translates

Die lust gen Indus mogen Vāyu dich erfreuen  
Die starken die wir schön gebraut, die himmlischen,  
Die milchgemischten himmlischen,  
Wenn Tranke tüchtig deinen Sinn

Uns zu gewinnen bei dir sind  
 Dann fordere Lieder die vereinte Rosseschar,  
 Die Speisen zu empfangen auf

Ludwig Eiseuen sollen dich die frohen tropfen Vāyu von uns bereitet die morgendlichen, mit milch bereitet die morgendlichen, dasz der (opfer) tuchtigkeit zukomen hilf leistungen zum gelingen gewart, die insgesamt herwärts gerichteten gespai ne (antworten) zur (mit) beschenkung den liedern ihn sprechen an die lieder

These translations may serve to show that certain verses in the Veda are simply hopeless and that the translators must not be held responsible if they cannot achieve the impossible

#### Verse 3

Note 1 Purandhi may have meant originally doorkeeper or bar holder (cardo) from pû/ and dhi being formed like ishudhi wishandhi sciadhî &c Purandhi also may have been πυλῳρος janitor or rather γυνίτις then housewife Griesmann translates it by Segensfulle Ludwig by Fulle Bergaigne III 476 has a long note on purandhi as one of the many names of la femelle Whatever it meant etymologically in our passage, where she is to be woken by the wind in the morning (cf ushîsa/ budhi, I 137 2) it is again a characteristic epithet of the dawn, πολιοῖχος πολιας πολαιτις See also Pischel Vedica, p 202, Hillebrandt Wiener Zeitschrift, III 188, 239

#### Verse 4

Note 1. I have translated dam/su as a locative could it be a nom plur of dam/su δαον referring to vastia the terminations being left out? see Lanman, p 413

Note 2 Sabardughâ, juice-yielding Roth explains it as quickly yielding identifying sabar with Greek ἀφap But Greek φ never represents Sanskrit b Sabar juice milk water would really seem to yield the true source of A S sæp, O H G saf sap, for it is clear that neither ὀρός nor Lat sucus would correspond with A S sæp see Brugmann Grundriss vol 1, § 328, also Bartholomae in Bezzemb Beitr XV 17

**Note 3** *vakshatibhaya* from the flanks. It would be better if we could refer *vakshatibhaya* to Dhenu the cow the mother of the Maruts while Dyau is their father, see V. 32. 16. Here however *Vayu* is conceived as their father, and *Dyaus* (fen) as their mother.

#### Verse 5

**Note 1** I have followed Lidwig in his explanation of *tsari* hunter watcher and *takivira* chase of the *takivira* whatever animal it may be.

**Note 2.** Oldenberg suggests *prasi* for *pasu*, which on many accounts would be excellent.

**Note 3** On *asuryā* see von Brücke, *Dyaus Asura* p. 39 and Bergaigne, *Journal Asiatique*, 1884, p. 510.

#### Verse 6

**Note 1** *Vihutmat* is translated by Roth as not sacrificing. But *vihutmat* can hardly be separated from *vihava* and *vihavya*, and seems to mean therefore invoking possibly invoking towards different sides. He to sacrifice does not take the preposition *vi*. *Vavargushi* is doubtful. Without some other words it can hardly mean 'those who have turned towards the gods' as we read in A. 120, 3 (*tvékratum api vrisiganti vīve*) nor is it likely to be the same as *vīkta bahus* 'those who have prepared the *bahus*'. I have translated it in the former sense. See Geldner *Ved. Stud.* p. 144 and Oldenberg *Gott. Gel. Anz.* 1890, p. 414.

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## MANDALA X, HYMN 168

ASHTAKA VIII ADHYAYA 8 VARGA 26

## TO VATA

1 Now for the greatness of the chariot of Vata<sup>1</sup> !  
 Its roar goes crashing and thundering It moves  
 touching the sky and creating red sheens<sup>2</sup> or  
 it goes scattering the dust of the earth

2 Afterwards there rise the gusts of Vata<sup>1</sup>, they  
 go towards him like women to a feast<sup>2</sup> The god  
 goes with them on the same chariot he the king of  
 the whole of this world

3 When he moves on his paths along the sky he  
 rests not even a single day<sup>1</sup> the friend of the  
 waters the first-born, the holy where was he born  
 whence did he spring<sup>2</sup>

4 The breath of the gods, the germ<sup>1</sup> of the world  
 that god moves wherever he listeth, his roars in  
 deed are heard not his form—let us offer sacrifice  
 to that Vâta<sup>1</sup>

## NOTES

Ascribed to Anilī Vātīyana and addressed to Vayu here called Vata. The metre is Trishṭubh. This hymn does not occur in the other Vedas. See *Vuir Sanskrit Texts* V, p 145. Geldner and Kaegi p 95.

## Verse 1

**Note 1** For this use of the accusative see Pischel *Ved Stud* p 13.

**Note 2** Aruṣāni is explained by Geldner *Ved Stud* p 274 as the reddish colours of the lightning.

## Verse 2

**Note 1** Viśvā means kind or variety. Anu seems to refer to ratha which I take as the subject of the whole of the first verse.

**Note 2** Sie gehn mit einander zum Tanz' Geldner and Kaegi.

## Verse 3

**Note 1** Geldner and Kaegi propose aha for ahaḥ.

## Verse 4

**Note 1** Vāta seems to be called the garbha of the world in the sense of being its source or life.

MANDALA X, HYMN 186

ASHTAKA VIII ADHYAYA 8 VARGA 44

TO VATA

1 May Vata waft medicine healthful delightful  
to our heart may he prolong our lives !

2 Thou O Vata art our father and our brother  
and our friend do thou grant us to live !

3 O Vata from that treasure of the immortal  
which is placed in thy house yonder, give us to  
live !

NOTES

Ascribed to Ula Vatâyana and addressed to Vāyu  
under the name of Vata The metre is Gīyati Verse 1  
occurs in SV I 184, II 1190 Taitt Br II 4 1 8  
Taitt Âr IV, 42 8 Verse 3 in SV II, 1192, Taitt Br II  
4 1 8 Taitt Âr IV 42 7



## APPENDICES

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- I INDEX OF WORDS
- II LIST OF THE MORE IMPORTANT PASSAGES  
QUOTED IN THE PREFACE AND IN THE  
NOTES
- III A BIBLIOGRAPHICAL LIST OF THE MORE IM-  
PORTANT PUBLICATIONS ON THE RIG  
VEDA



THE following Index of Words was commenced by Professor Thibaut and continued and finished by Dr Wintermitz. I beg to express my gratitude to both of them more particularly to Dr Wintermitz who spared no pains in order to make the Index as complete and as accurate as possible.—F. M. W.

The Index contains all the words of the hymns translated in this volume and besides all the words about which something is said in the Notes.

The lists of passages are complete except when three dots ( . . . ) are put after the word (e. g. *ākāṣa* . . . )

Three figures refer to *Māṇḍala* hymn, and verse; a small figure to a note e. g. X, 77<sup>1</sup>, stands for *Māṇḍala* X, hymn 77 verse 2; note 1 (the word occurs in X, 77, 2, and also in note 1)

If a word occurs in a note only the passage is put in parentheses e. g. (V 61, 4<sup>1</sup>) means that the word occurs in note 1 on V, 61, 4 but not in V 61, 4.

In the case of longer notes it seemed advisable to refer to the page. One number refers to the page e. g. ( 87) means that the word occurs in a note on page 287.

# I INDEX OF WORDS

- āmsa* shoulder  
*amśeshu* I 64 4 166 9 10  
 166 3 V 54 11 VII 56 13  
*āmsayoh* *idhi* V 57, 6  
*aṁhatī* tribulation  
*aṁhatī* *bhyab* V 55 10  
*aṁhas* anguish  
*aṁhāb* II 34 15, 53 2 *ām*  
*hāb* II, 33, 3  
*ākanishṭha*  
*ākanishṭhāśab* among whom none  
 is the youngest V, 59 6 60 5  
*akāva* not deficient  
*ākavaḥ* V 58 5  
*aketū* without light  
*āktāve* I 6 3  
*aktū* night  
*aktūn* V 54 4  
*akra* binner (?)  
*akraḥ* V 77 2<sup>1</sup>  
*aksha* tale  
*ākshāb* I 166 9<sup>1</sup>  
*ak hiti* unceasing  
*ākshitam* (*bṛgam*) V 5, 13  
*ātsam* the inexhaustible well  
 I 64 6<sup>4</sup> VIII, 16  
*akshna* yavan crossing  
*akshna* *yavānāb* the crossing  
 (horses) VIII, 7 5  
*ākhidra* īman never wearing  
*ākhidra* *āma-bhūb* (steeds), I 58  
 11<sup>3</sup>  
*akḥkhalikr*  
*akḥkhalikr* *stya*, (V, 52 6<sup>2</sup>)  
*Agastyā*  
*agastyā* I 170 3 (287 seq.)  
*āgribhita* *śokis* untouched splen  
 dour  
*āgribhita* *śokishab*, V 54, 5<sup>1</sup> *am*,  
 V, 54 12  
*Agni* the god  
*agne* I 19 1-9 VI 66 9 VII,  
 59 1 *agne* V 56 1 60, 6  
 8, *agnib* V 60 7 VII 56  
 25 *agnib* *nā* V 78 2 *agnib*  
*gāni* *purvāb* VIII 7 36 *ag*  
*num*, I 38 13<sup>1</sup>, V 60, 1 VIII,  
 7 32 — *Agni* and the *Varuṣ*  
 (559 554 V 59 1<sup>1</sup>) — *Agni*  
 has two mothers (V 61 4<sup>1</sup>) —  
*hōta* = *Agni* (VIII 94 6<sup>1</sup>)  
*agni* fire light  
*agnib* V 58 3 *agnim* X 1 1  
 7 I 170 4 *agnāb* *vithi*  
 V 87 7 *agnāb* *na* *idnānā*  
 VI 66 2 *agnāb* *na* *suru*  
*ānā* II 34 1 *suru* *ānā*  
*nā* *agnāb* V 87 6 *agnā* *na*  
*na* *vā* *vidyutāb*, V 8, 5 *ag*  
*nāb* *guhāb* VI 66 10 *agn*  
*nām* *gihāb* V 8 3  
*āgrī* *t p* warning oneself at the  
 fire  
*agni* *tapāb* V 61 4  
*agni* *bhāgas*, *fiery*  
*agni* *bhāgasāb* V 54 11  
*āgrī*  
*āgrī* in the beginning V 1 1  
 1 — *āgra* top of a tree (I ,  
 6<sup>1</sup>)  
*āgrī* *tas* and *āgre* before  
 (V 61 1)  
*aghā* mischief  
*aghāt* I 166, 8  
*āghnyā* bull  
*āghnyam*, I 37 5<sup>1</sup>  
*āṅga* limb  
*āṅgaḥ* II 53 9  
*āṅgā*  
*tē* *āṅga* they alone VII 56 2  
*yat* *āṅgā*, *ye* when, VIII, 7 2  
*Angiras*  
*āngirasāb* (511 510) V 78  
 5<sup>1</sup> — *Angiras* and *Daśagrī* (II  
 34, 1<sup>1</sup>)  
*ākarami*  
*ākaranāb* no one being last V  
 58 5  
*ākḥba*, prep c acc  
 approach thou, V, 52, 14, 15,  
 on to, I 16, 14  
*ālyuta* unshakable  
*ākṣutā*, I, 85, 4, 167 8 VIII  
 20 5



- (61 seqq) masc *Āditya*  
(255 61) ep of Agni (262)  
—*āditi* I 43 2<sup>1</sup> 114 11  
*ādite* I 114 1, 166 1 — *Dyaśū*  
*Āditi*, V 59 8<sup>2</sup>
- aditi* tvā *Aditi* hood perfection or holiness  
(57)  
a du not worshipping  
*ādityab* nom plur (I 5 14<sup>1</sup>)  
*adeva* tri godless  
*ādeva* trāt V 61 6  
*ādbhuta* n, strange thing  
*ādbhutam* I, 110 1<sup>1</sup>  
*ādbhuta* enas in whom no fault is seen faultless  
*ādbhuta* enasam, V 87 1<sup>1</sup>
- adyā* to-day  
*ādri*, stone  
thunderbolt *ādri* I 165 4<sup>3</sup>  
p xv xxi (182) *ādrim* I, 85 5<sup>1</sup> *ādrinā*, I 168 6 — Soma stone *adrim*, I 88, 3 *ādrayab* nā, X, 78, 6<sup>2</sup> — mountain *īdrim*, V 5 9 *ādrayab* V 87 2  
*adriyat* wielding the thunderbolt  
*adriyat* voc (I 85 5<sup>1</sup>)  
*adru* without guile  
*adrūhāb*, I 19 3<sup>1</sup>  
*adrogā* guiltless  
*adrogām* V 52 1  
*ādīyāvin*, free from guile  
*ādīyavi*, VII, 56 18  
*adveshā*, kind  
*adveshāb*, V 87, 8  
*ādha*, then  
*ādha* also VII, 56 1<sup>1</sup> — *ādha* yat now that, I, 167 2 — *ādha* priya, for *adha* priyā, (I 38 1<sup>1</sup>)  
*ādhi* over on in (c Loc), from (c Abl)  
*deveshu* *ādhi* above all gods V 121, 8 — (V 52 3<sup>1</sup>) — *īryādhī* not *īryās* *ādhi* V 61 12<sup>2</sup> — *ādhi* snuna *divā* above the ridge of the sky VIII 7, 7  
*ādhi* iva *giriṇām* as it were from above the mountains, VIII 7, 14<sup>1</sup>
- ādhṛishā*, unassailable  
*ādhṛishāśab* V, 87, 2 *ādhṛishāb*, VI, 66 10  
*ādhri-gu* irresistible  
*ādhri gāvab* I 64 3  
*ādhvan*, road way journey  
*ādhvan* ā, I, 37, 13, *ādhvanab*, V, 53 7 *asyā* *ādhvanab* V 54 10  
*gātāb* *ādhva* a trodden path VII 58 3  
*adhvarā* sacrifice  
*adhvarām* I 19 1 VII 56 12  
*adhvare*, I 165 2 V 7, 8  
VIII 7 6 *adhvarāśya* 114 VI 66 10  
*adhvara* śri, illumining the sacrifice  
*adhvara śriyab* V 8 7<sup>1</sup> (V 60 8<sup>1</sup>)  
*adhvare* sthā firm in the sacrifice  
*adhvare* sthāb V 77 7  
*adhvasman* smooth  
*adhvasmā* bhīb *pathī* bhīb, on smooth roads II 34, 5<sup>1</sup>  
an, to breathe  
*pranātāb* of the breathing (world) X 121 3  
*ananudā*, not yielding  
*ananudāb* (I 165 9<sup>2</sup>)  
*anantā* śushma, of endless prowess  
*anantā* śushmāb I 64 10  
*anabhīrū* without reins  
*anabhīrūb*, VI, 66 7  
*anamivā* without illness  
*anamivāb* VII 46 2  
*ānarus*, without wound (66)  
*anarvān*  
*anarvāram* unscathed I, 37 1  
(65 seqq) epithet of *Aditi*  
(260) *āditi* *anarvāzam* = *īgni* (262)
- anavadyā* faultless  
*anavadyāb*, I 6, 8 *anavadyāśab* VII, 57 5.  
*anavabhra* radhas, of inexhaustible wealth  
*anavabhṛā* radhasāb I 166 7 II 34 4 V 57 5  
*anavasā*, without drag (?)  
*anavasāb* VI, 66, 7<sup>2</sup>  
*anarvā*, without horses  
*anarvāb*, VI, 66, 7, (67)  
*ānarva* dā the West (?)  
*ānarva* dām V 54 5<sup>1</sup>  
*anarva* ya moving without horses  
*anarva* yāb (?) (V 54, 5<sup>1</sup>)  
an *agāstvá* guiltlessness purity (257)  
*anāturā*, free from disease  
*anāturām*, I, 114, 1  
*ānādhṛishā*, unconquerable  
*ānādhṛishāśab* I, 19, 4  
*ānānata*, never flinching  
*ānānatāb* I 87 1

Antabha V of a rīc

V, 53 9

an kī

letter within the ice of Ahi

(the door) (4) (1) (1) (1) (1) (1)

An lam, the trina the V use

I 168 9—ānikeshu (h) on

the faces, VII 20, 1

anu, prep

according to vādham ānu eo

svādha anu gochari according to

to pleasure VI, (6, 4) ānu

dūm das bi day I 10, 0 (1,

6 8<sup>2</sup>)—ānu itakshata I 88 3<sup>1</sup>

ānu sci asru I, 53 after

V 168 1—vizizes p cxx

anu tī not shaken, strong

ānuttam I 165, 9<sup>1</sup>

ānutta manyu, of irresistible fury

(I, 165, 9<sup>1</sup>)

ānu pithā, follower

anu pithāb V 52 10

anu bhartī, comforting

anu bhartī, I 88, 6 (178)

anu stubb

Arushubh= After step, p xcvi

anu svadhā, according to their

nature

V 52 1

ane a

anenab for anetāb (VI 66 7<sup>2</sup>)

anedya blameless

ānedya I 87 + 165 12, V, 61,

13 p xviii seq

anenā without deer

anenāb VI 66 7<sup>1</sup>

anenās, without guilt

anenab (VI 66, 7<sup>2</sup>)

ānta end

āntam the hem of a garment, I,

37 6<sup>1</sup>—āvasab āntam I, 167

9—āntān dīśā, V, 59, 7

āntāb patha enterer

āntāb-pathāb V, 52 10

antamā, friend

antamēbhīb, I, 165, 5<sup>1</sup>

antar

antāb from within, I, 168, 5—

c Loc within V, 59, 2<sup>1</sup>—antāb

sāntāb, within (the womb), VI,

66, 4

antāriksha sky, air

antāriksham, V 54, 4, 55 2

dīśā a antārikshāt, V, 53, 8

uraū antārikshē, V 54, 7, an

tārikshē rāgasāb the air in the

antāriksha, V, 54, 4, 55 2

antāriksha, V, 54, 4, 55 2

antāriksha, V, 54, 4, 55 2

antāriksha, V, 54, 4, 55 2

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antāriksha, V, 54, 4, 55 2

- apāra infinitive  
 apāra/ \ 87, 6  
 āpi adv  
 even II 34 10 also \, 77, 7  
 āpi prep  
 āpi (bhūma c Loc), under VII  
 37 4<sup>1</sup>  
 āpi vata approach attention regard  
 (VII 46 1)  
 āpūrvā incomparable  
 āpūrvam \ 56 5 āpūrvā b  
 prathamā as the first before  
 all others I 13, 6  
 āpeśas without form  
 āpe śe I 1 3  
 āprati skuta n csi tib'e  
 āprati skuta/ \ 61 1  
 āpra rsta infamous  
 āpra rstan I 16 8  
 Apsaras  
 (307 308)  
 ābibhīśas fearless  
 ābibhīśas, I 6 , ābibhīśasāb,  
 (I 6 1<sup>2</sup>)  
 ābdā cloud  
 (\ 54 3<sup>1</sup>)  
 ābdā wish to give water ( )  
 ābdā 3, wishing to give water \  
 54 3<sup>1</sup>  
 ābdī mit with clouds  
 (\ 54 3<sup>1</sup>)  
 ābhi prep to  
 yab kūrśamāb ābhi (bhūvāb?), who  
 surpasses all men I 86 5<sup>1</sup> —  
 ābhi dyūn=ānu dūn (I 6 8<sup>2</sup>)  
 —synthesis of ābhi, p caxu  
 ābhi iti assault  
 ābhi itib rāpasāb II 33 3  
 ābhi gūlū knee deep  
 I 37, 10<sup>2</sup>  
 ābhīśas, all around  
 ābhīśab mā VII 59, 7  
 ābhi dyū hastening or heaven  
 directed [It is doubtful which  
 is the right meaning.]  
 ābhīdyū bhīś hāstir, I 6 8<sup>2</sup>  
 ābhi dyavāb hastening heaven  
 ward or, shining for h VIII  
 7, 25 I 134 2 (bis), \, 77 3  
 78, 4  
 ābhi mātān adversary  
 ābhi mātānam I 85 3  
 ābhi rī  
 cf ārāri (\ 60, 8<sup>1</sup>)  
 abhishat victory  
 abh shatye II, 34, 14<sup>2</sup>  
 abhishat, conqueror, victorious  
 (II 34 14<sup>1</sup>)  
 abhisam ārēnyā to be approached  
 accepted consulted  
 abhisam ārēnyam I 170, 1<sup>1</sup>  
 abhisam ārin changeable  
 (I 170, 1<sup>1</sup>)  
 abhi svartā intoning  
 abhi svartarāb arkīm intoning a  
 hymn of praise \ 78 4  
 abhi hrut assault injury  
 (I 166 8<sup>1</sup>)  
 ābhi hruti injury  
 ābhi hruteb I 166 8<sup>1</sup>  
 ābhīu fearless  
 ābhīvāb I 8 6  
 ābhīu rein bridle  
 ābhīvāb I, 38 12<sup>1</sup> V 61  
 ābhok han slayer of the demon  
 ābhok hantāb I 64 3<sup>1</sup>  
 ābhra cloud  
 ābhra na āśvīvāb \, 77, 3  
 ābhra prush cloud shower  
 ābhra pūśhāb \ 7 1<sup>2</sup>  
 ābhryā belonging to the cloud  
 ābhryam vākam the voice of the  
 clouds I 168 8, ābhryāb vā-  
 śhīvāb streams from clouds,  
 II 31 2<sup>1</sup>  
 ābhīa fiend  
 ābhīab I 39 8<sup>1</sup> vākam ābhvam,  
 II 34 10 ābhvam the dark  
 cloud, I 168, 9<sup>3</sup>  
 āmā onslaught  
 āmāb V, 56 3 āmāt V 59 2  
 āmāya vāb yāvāve VIII 20  
 6  
 āmāti impetus, power, light  
 āmāti/ I 64 9<sup>3</sup>  
 āmadhyama  
 āmadhyamāśāb, among whom none  
 is the middle, \, 59 6  
 āmārtva immortal  
 āmārtāb I 168 4  
 āmā vat violent impetuous  
 āmā vati I, 168, 7 āmā vat V,  
 58, 1 āmā vān, \ 87 3 āmā  
 vat su VI 66 6 āmā vantāb  
 I 38 7 VIII 20 7  
 āmāt from near  
 V, 53 8<sup>1</sup>  
 āmāta infinite  
 āmātab V 58 2  
 āmāva, sickness  
 āmāvāb II, 33, 2 āmāvā, VI 74,  
 3<sup>2</sup>

amṛta immortal, pl the immortals  
amṛta, I 38 4 amṛta Rudra  
I 114 6 amṛta-ya (Indra), I  
170 4 (Rudra) I 43 9<sup>1</sup>—im-  
rit in nāmi V 5 5—amṛtāb  
(Maru) I 166 3, amṛta /  
I 166 13, amṛtāb V, 5, 8,  
58 8

amṛta n the immortal immor-  
tality not div

amṛtām V 1 1 2 amṛtāya V  
58, 1 VII 57 6<sup>1</sup> V 186, 3

amṛtat VII 59 1<sup>3</sup>

amṛta tū immortality

amṛta tūm ā fire they became  
immortal (I 6 4<sup>3</sup>) amṛta tū  
dīdhātṛya V 55 4

amṛdhra unceasing

amṛdhram (rain), I, 27, 11

ambhrinā ॐ, 275 (275)

āya wanderer

ayā, (VI, 66 4<sup>1</sup>)

ayā, going

ayāb (I 64 11<sup>1</sup>)

āyab-damshtra with iron tusks

āyab-damshtran, I, 88 5

ayā, idv hence

I, 87 4—Instium yā dhivā,  
through this prayer I 166 13

āya for ayā, VI 66 4

ayās untiring

ayās (I 87 4<sup>3</sup>) ayās / I 64 11<sup>1</sup>

16, 4<sup>1</sup> VI 66 5<sup>2</sup> āyasa, VII

58 ayāsm I 168 9—ayāb  
not striving (?) VI 66 5

ar to hurt

(65 seq I, 64, 15<sup>1</sup>, 85 7) upa

arimā, we have offended (66)

arā spoke

arāb va like the spokes of a wheel

V 58 5 rāthānām nā arāb X,

78 4 arānām nā karamāb as of

moving spokes no one is the  
last VIII, 20, 14<sup>1</sup>

arakshās guileless

arakshāb V, 87, 9

ārathi not a charioteer

arathib VI 66 7

arapās, without mischief

arapāb II 33 6

āram, properly

VI, 74 1 āram kṛvantu let them

prepare, I 170, 4, āram kṛtāb,

ready I, 2, 1

arānati service

arānatan V 54 6

ārānvas host o

ārānvashe on the one n VII, 56  
19 166 1

arāru enemy

(66)

arān dark

arān nī (parva n, VIII 5)

ārān enemy

ārān V 5 11 arān V 1 1

9

aradhā, miscell

aradhāb V 11 6

āravan chh

aravā VII 6 13

ārī, friend

ārī arā V VIII, 14 3

ārī, enemy

ārī arā Gen V 51 13 Abl VII

56 22 (66) (I 64 13<sup>1</sup>)—

ārā arāb arānab pp xxiix

ch

ārishā miscell

ārishā (schib) II 34 7

ārishā grānā, whose tanks are never  
broken

ārishā grānāb I 166 6

ārishā vānā with unharnessed men

ārishā vānāb I 111 3

arunā red

arunāb vānāb II 34 13<sup>1</sup>

arunāb with the red (rays) II

34 12—Red (horses) arunā

bhāb I, 88 2 arunā, I, 124 3

—arunānī, red steeds V, 168

1<sup>2</sup>

arunā-arva having red horses

arunā arvā V 57, 1

arunā psu reddish coloured

arunā psatāb (Maruts) VIII, 7, 7<sup>1</sup>

arunā red

arunā, the ruddy cows (I 64, 7<sup>2</sup>)

—arāyāb arunāyāb, bright re-

ornaments, (308)

arushā, red m f red horse

arusham (horse), I, 6, 1<sup>1</sup>, arushā

syā, I, 85 3<sup>2</sup> arushāb, red mares

V, 36 6 arushāb vāgī, V 56, 7

arushāb arāb V 59 5 ru

shām varāham, I 114 5—(See

17 seqq) Adj red, (17-19)

white, bright, (19 24) vrishan

arushā, fire in the shape of light

ning (18) the red hero (18 25)

the red horses of the Sun and of

Agni, (19 seq) the cloud as one

of the horses of the Maruts (o)

- N pr of a deity, the Morning Sun ( 5- 3, 26 2 ) the red cloud ( 7 )—*irushi* fem 1dly or subst (23) fem subst diu n &c (24) flames? ( / )
- arus*, n a wound  
16, 66 (I 64 15<sup>1</sup>)
- arēnī* dustless  
*arēnī* I 168 4 V I 66, 2<sup>1</sup>
- arepās* blumeless  
*arepās* I 64 V 33 3 57, 4  
61 14 V 78 1
- arkā*, son,  
the music of the Maruts (I 38  
15<sup>1</sup> II 34 1) *arkām* (rk) I  
19 4<sup>1</sup> 8, 2 166 7 — Song of  
praise him *arkām* VI, 66, 9,  
V 8 4 *arkūb*, I 88 4
- arkā* singer  
*arkāb* I 167 6<sup>1</sup> *duāb* *arkāb* V  
37 3<sup>1</sup> (II, 34 1<sup>3</sup>)
- arkm* musical  
*arkm* I 38 15<sup>1</sup>, *arkmāb*, (II,  
4 1<sup>3</sup>)
- ark* ee *rik*
- arkātri* shouter  
*arkātrayab* VI 66, 10
- Arkananas* *Ātreya*  
(V 61 5<sup>2</sup>)
- arkī* light  
(I 87 6<sup>3</sup> II 34, 1<sup>3</sup>)
- arkm* blazing  
*arkmāb* II, 34 1<sup>3</sup>
- arkis*, splendour  
*arkishā sūrab* VIII, 7, 36
- arnavā*, wave waving  
*samudrām arnavām*, the surging  
sea I, 19, 7<sup>3</sup> *apīm arnavām*  
the stream of water I 85, 9,  
*tveshām arnavām*, the terrible  
sea, I 168 6 *arnavāb*, by  
waving mists, V, 59, 1
- árnas* the sea  
*árnab* I 167 9 VIII, 20, 13
- arnasā*, waving  
*arnasām*, V, 54, 6<sup>3</sup>
- ārtha*, n errand  
*ārtham*, I 38 2
- arbhakā*, small  
*mahantam utā arbhakām*, I 114, 7
- aryā*  
*arye ā* among the Aryas, (Pischel,  
VIII 94 3<sup>1</sup>)
- Aryaman*  
*aryamō* I, 167 8<sup>1</sup> *āryaman* VII  
59, 1 *aryamā* VIII, 94, 5 —
- aryamānab* (the three Arya  
man i.e. *Āryaman* *Mitra*, and  
*Vṛuṇa* V, 54 8<sup>1</sup>)
- ārvat* horse racer  
II 36, 3 58 4 *arvat*  
*bhīb* I 64 13 *ārvantim vāgam*  
1 strong horse, V 54 14<sup>3</sup>  
*arvate* I 43 6 *ārvati* II 33,  
1<sup>1</sup>—(65 67)—*arva*, the right  
horse (I 39 6<sup>1</sup>)
- ārvan*, horse racer (66 seq)
- arvan* hurting  
(65 66) (I 64 15<sup>1</sup>)
- arvā*  
*arvāb* *vab ā vavṛityam* let me  
bring you hither I 168 1  
*arvāki sā—ūtib m* that grace  
come hither II 34 5 *arvā*  
(*ayām yagnab*), it is meet for  
you, X, 77 4
- arh* to be worthy  
*arhāse* X 77 1<sup>4</sup> *arhasi* (*pitim*)  
I 134, 6 (*bis*) *ārhan* II, 33 10  
(*tris*) *ārhanab* V 32 5 —*ār*  
*hanti* they worship V III 20 18<sup>1</sup>
- alamātardana*, explanation of *alā*  
*trmā*, (227)
- alātrmā* not reviling  
*alātrmāsib* I 166 7<sup>1</sup>
- av*, to protect, to save to help  
*avatha*, V, 54 14 *vatha* VIII  
20, 24 VI 66 8 *avatu* V, 87  
6, *avantu* V 87 7, X 77 8  
*āvati* (conj for *avitā*) VII 59  
6<sup>1</sup> *āvat* I 85 7<sup>2</sup> (134) *āvata*,  
I 64 13 166 8 13 *avā* VIII  
7 18 *ivan avantib* VII 46  
2—*āv*4, having granted I  
166 13—*ānu āvan*, VIII, 7  
24—*prī avata* VII 57 5 *pra*  
*avitā* (with Gen.) I 87 4
- āva*, adv down  
I, 168, 4 8
- avamā* abyss  
*avamāt* VII, 58 1<sup>2</sup>
- avatā*, well  
*avatām* I, 85 10<sup>1</sup> 11—(I 64, 6<sup>4</sup>)
- avadyā*, unspeakable  
*avadyāt*, I, 167 8, *avadyām* V  
53, 14 —*avadyāni*, impurity, VI,  
66 4
- avāni*, course  
*avāna* V, 54 2
- avamā* lowest  
*avamē* in the lowest (heaven) V  
60, 6



āvayata he/as

āvayāta he/as bhāva, let thy anger  
be turned away from (Instr) I  
171, 6<sup>2</sup>

āvāra

āvāram the bottom I 168 6

āvāran descending II 54, 14

āvās help protection

āvāb I 39 7 VIII 94 8 I 114

9 āvāsa I, 39 7 85 11 166

2, VII 59 2 āvāse I 169 1

II 34, 14 I 114 4 āvāsāb, V,

5, 7 āvāb bhūb I 86 6<sup>1</sup> 16,

2—āvāsa by (his) will A 121, 6

avasā, diaz (?)

(VI, 66 7<sup>2</sup>)

avasyū, desiring help

avasyāvāb I 114, 11

āvāta unconquered (90.)

avātā (or āvāta) never dried up

avātām, I 38 7<sup>1</sup>

avikṛta, not dyed

(34)

āvithura, immovable

avithurāb I 87 1 (I 87 3<sup>1</sup>)

āvihṛta uninjured intact

(I, 166 8<sup>1</sup>)

as, to eat

prā asana, I 170, 5

as to reach to attain to

arata I 85 2 87, 5 āsāthe, I 2

8, arutha, V, 54, 10 aryma

I 114 2 3 arya II 33 2

6—abhi aryam I, 166 14—ūt

arnavat V 59, 4—prā arnu

vantu, VI 74 1

arās impious fiend

arasāb II, 34, 9

āsna unlucky uncanny

(I 166 1<sup>1</sup>)

ārma didyu, shooting with thunder

bolts

ārma didyavāb V 54, 3

ārman stone

ārma, I 172 2—ārmānam sva

ryām the heavenly stone (the

ky) V 56 4<sup>2</sup>

arman māya, made of stone

arman māyi (vāri) (I, 88 1)

ārva, horse

arvāb iva V 53 7 59 5 ārvā

sāb nā gyēshibāsāb, X 78 5

ārva sāpti iva, (I 85 1<sup>1</sup>) gōshu

ārveshu, I, 114 8 vṛshabhib

ārvaib, stallions, (139) arva and

vāga, (I 167 1<sup>1</sup>)—For ārvām

iva read arvām iva II 34 6 —

The horses of the Varut and

sāb, I, 3<sup>2</sup> 12 V 59, ārvāb

V, 54 10 61 2 ārvan, I 171

1 II 34 3 9 V 55 6<sup>1</sup> 58

7 59 1 ārvāb I 88 2 V

55 1 VIII 7 27 prachatibhib

ārva V 58 6<sup>1</sup> (I 7 2<sup>1</sup>)

arvattha, horse stable, i.e. West

(V 54 5)

arva dā gving horses, the dawn the

First (?)

(V, 54 5)

ārva pṛva mixed with horses

ārva pṛva I 8 4<sup>1</sup>, I 88 1

ārva bu thna having their resting

place among the horses

ārva budhnāb, the Dawns (V 54

5<sup>1</sup>)

arva-yāt wishing horses

arayāntāb (I 167 1<sup>1</sup>)

arva vūg harnessing horses

arva yūgab V, 51 2

ārvi vat

ārva vat radhāb wealth of horses

V 57, 7

Arvin

arvinā, the Arvins VIII 94, 4

arvya consisting of horses

ārvyam (rādhib) V, 52, 17, ar

vyam parām V, 61 5

āsha/ba, unconquered

āshā/āta, VII 46 1

as, to throw

āsyaṭha, you hurl, I 172 2 as

yatu are asmāt, may he drive

far away from us I, 114 4

āsyan scattering V 168 1—

prā āsyatha, you cast forwards,

I, 39, 1—vī asyatha you scatter,

V, 55 6

as to be

na ā astu may it be ours, V 121

10 yushmākam astu may yours

be I, 39 4—vāsantu I 38

12, 59, 2 smāsi esham, we are

their servants I, 57 15 me

astu I 163, 10 vāb sānti you

have for (dat) I 85 13—

sānti there are, I 57 14 āsti

(with cat) there is enough for

I 37, 15 nā āsti, there is no

such thing I 170 1—yāt syā

tana, sāt I 58 4<sup>1</sup> vāma te

may we be such V 33 15—

asan, may they be I, 38, 15

- (96) asati, V 53 15 jātha  
 āsatha V 61 4 āsa yāb v1  
 asati who was or who may be  
 so VIII 20 15 tātha it asat  
 so shall it be, VIII 0 17  
 astu, though it be VI 66, 7—  
 sāmā sūhā V 53 14<sup>1</sup> sam  
 dr̥m sthānī, V 8 6 urdhva  
 santu I 1, 1 3, sam with 15,  
 (191 seq)—ānu syit nāb mīy  
 he be with us, I 167 10—  
 antāb sintāb VI 66 4—abhi  
 syama may we obtain VII 56  
 24<sup>1</sup>—prā sūnti they stand forth  
 VII, 58 2 prā istu, may it  
 prevail VII 58 4  
 āsamyatāb (not asamyatāb)  
 (I 64 13<sup>2</sup>)  
 asaka dvish, not hating the 'ol  
 lowers  
 asaka dvishub VIII 20 24  
 āsamī whole  
 āsāmī bhih, I 39 9 āsamī whole  
 I 39 10 (bis)—adv, wholly, I  
 39 9  
 āsāmī jayas of perfect strength  
 āsamī jayasab V 5, 5  
 Asikni, \ of a river  
 āsiknyam VIII 20 25  
 asu breath  
 āsub V 121 7  
 āsura divine  
 āsurāb I, 64 2 divāb āsurasya  
 VIII 20 17<sup>1</sup>—āsurab lord  
 VII 56 24  
 asuryā divine n, divine power  
 asuryā I 167 5 asuryā na like  
 heavenly lightning I 168, 7<sup>1</sup>—  
 asuryām, II 55 9<sup>1</sup> VI, 74 1  
 asuryāt I 134, 5<sup>2</sup>  
 asū barren  
 asvam na (conjecture for āsvam  
 na) dhenūm like a barren cow  
 II 54 6  
 āstuta, unpraiseworthy  
 āstutab V, 61 8  
 āstṛ, archer  
 āstarab I 64, 10  
 asmad  
 iyam asmāt matib this prayer  
 from us, V 57 1 asmān I,  
 165 14<sup>1</sup> (203)—asmē tanūshu,  
 on our bodies, VI 74 3—nṛ/  
 (ūtāyab) accorded to us I 167  
 1—asmāka for asmākam, p  
 cxviii—no (nab) short p lxxxi  
 seq  
 āh to say  
 āhuā V 121, 4 V, 53 3  
 āha indeed  
 V 5 6 VIII 20 20 (V 168  
 3<sup>1</sup>)—at āha thereupon I 6 4  
 —nā āha nowhere never, V 54  
 4 10  
 āhab vid (1) knowing the days ( )  
 finding bringing back the day  
 lucifer  
 āh / vidib knowing the feast  
 days, I 2<sup>1</sup>  
 āhan day  
 āhāni I 89 4<sup>1</sup> V 54 4 āhāni  
 vīva, always I 171 3 āha iva  
 V 55 5 āhāni priye, on a  
 happy day VII 59 2 kata  
 māt ānā āhab not even a single  
 day V 168 k hapābhūb  
 āha bhih by night and by day  
 (I 64 8<sup>2</sup>)  
 āhanya of the day  
 āhanyab I 168 4<sup>2</sup>  
 āham vū proud  
 āhun yūb I 16, 7  
 āhi bhanu, shining like snakes  
 āhi bhānvaā I 1, 1<sup>1</sup>  
 āhi manyu whose ire is like the ire  
 of serpents  
 āhi manyvab I 64 8 9<sup>1</sup>  
 āhi hātī the killing of āhi  
 āhi hātī I 165 6  
 āhruta psu with unbending forms  
 āhruta psavab VIII 20, (VIII  
 7 7<sup>1</sup>)  
 ā, prep  
 with Loc on in ādhvan ā I, 37  
 13 dhānvan āt ā I 38 7  
 īgmeshu ā, on the courses V  
 87 7<sup>1</sup>—with Acc, over I 38,  
 10 towards V 52 12 I, 167  
 2 on to V, 56 1 gōsham ā  
 to his satisfaction, VIII 94 6  
 ā rāgas, through the air (?), (VII  
 57, 3<sup>1</sup>)—with Abl divāb ā from  
 heaven V 53 8 54 1<sup>2</sup> asmāt  
 ā, towards us V 56 3—pāri ā  
 vab ā agub I, 88, 4 āte, before  
 thee, I 165, 9—ā 6, I, 165,  
 14<sup>2</sup> VII 59 5 VIII 7 33—  
 adv here, I 37 6 hūther II  
 34, 4 mūhūb ā V 54, 3

- a pronominal base, see and  
 agas agor guilt sin  
 agat III 5, 4 (237)  
 Agāra a  
 Puru II 12 āgārasa, (36)  
 āga skin of a goat  
 I 32)  
 āgī race course  
 āgishu II 34, 3 (I 37, 81)  
 at then  
 āt āha thereupon I 64<sup>1</sup> It 1  
 then only I 87 3 168 9  
 ātura, sick  
 āturaśya, VIII 20 26  
 ātma dā, he who gives breath  
 ātma-dab V 121 2 (4)  
 ātmān, breath  
 ātma devān the breath of the  
 gods (Vata) V 168, 4  
 Ātreya  
 Ārānanaś Ātreva (V 61 5)  
 a dardirā tearing to pieces  
 ā-dardirāsab (ādrayab) V 78, 6  
 āditya, the Adityas  
 ādityasab V 77 2 ādityēna nām  
 na V 77 8—ādityā = nāka  
 (V 121, 5<sup>2</sup>)—Vasus Adityas  
 Rudras (VII 56 20<sup>3</sup>)—(See  
 243 seqq) ādityab āditub (244)  
 eight Ā (251 seq) seven Ā  
 (252 seqq) ix A, (2 3)  
 ādhavaniya, a Soma vessel  
 (VIII 94 5)  
 a dhita known  
 a dhutam what we once knew I  
 170 x  
 ā-dhrśh see dhrśh  
 ap to find  
 āpūb I 167 9, āpānām = āpnu  
 vantam (II 34 7<sup>1</sup>)  
 a pathi corner  
 a pathayab V, 52 10  
 a pathi wanderer  
 a pathyāb I 64 11  
 āpānā a draught  
 āpānām II 34, 7<sup>1</sup>  
 āpi, friend  
 āpāyab II 34, 10, V 53, 2<sup>1</sup>  
 āpi-ivā, friendship  
 āpi tyām, VIII 20 22  
 ā-prakṣāya, honourable  
 ā prakṣāyam I, 64 13<sup>1</sup>  
 a bhīl mighty  
 a bhūvāb I 64 1<sup>3</sup> 6 86 5<sup>1</sup>  
 ā bhūshēnya to be honoured  
 ā bhūshēnyam, V, 52, 4  
 aribhrum the voice of the thunder  
 (275)  
 ā jagi arjagand obtaining  
 (V 34 1<sup>2</sup>)  
 āyū life  
 āyau (for āyū) I, 114, 8<sup>1</sup>  
 āyū min  
 āyū bhīl with the men (āyū) I  
 60 8—āyāg read āyau I 114  
 8<sup>1</sup>  
 āyudha weapon  
 āyudhā I 59 2 V 57 6 V I  
 30 12 āyudhāb V II, 26 13,  
 3, 3  
 āyus, life  
 āyūb I 37, 13 āyushī (I 114 8)  
 ā āmshu prā tushat, V 186 1  
 ā āmshu sū dhitin', (225)  
 āra a shuemaker's awl  
 (I 37, 2<sup>2</sup>, 58, 3<sup>1</sup>)  
 ārat far  
 ārat āt yuvata, VII 58, 6 V 77  
 6  
 ārdhat from afar  
 I 167 9  
 arugatnu breaking through  
 arugatnū bhīl (c Acc) I, 6 5  
 āruni red flame  
 ārunishu I 6, 7<sup>3</sup>  
 ārī far  
 āre kakrma, we have put away I  
 171 4 are may it be far, I 172  
 2 (bis) VII 56 17 I 114 10  
 āre asrī syatu may he drive  
 far away from u I, 114, 4 are  
 budhethām, V I 14 2  
 ārgīl of a country  
 ārgika VIII 2, 29<sup>1</sup>—ā sacrificiul  
 vessel (VIII 7 9<sup>1</sup>)—ārgikāb  
 N of the people of Ārgika (398  
 seq)  
 Argikā of a river  
 (399)  
 Argikiya, n = Ārgika the country  
 (398 seq)—Ārgikiyā, f = Ārgikā  
 the river (399)  
 avis openly  
 āvib (karta) I 86 9, VII 58, 5  
 ā vrta, invested  
 ā vrtaś, I, 87 4  
 ā rās, wish  
 ā rasab, V, 56, 2  
 āvā cleft  
 āvāb I 39 3<sup>2</sup>  
 ā sir milk (for the Soma)  
 ā siram, I, 134 6 (bis)

- ru quick swift  
 āśvāś X 78 5 — lū bhīś, on the  
 quick steed I 37 14 II 31  
 3<sup>d</sup> V, 55 1 61 11  
 ru rva with quick horses  
 āśv āśvāś V 59 1, (I 37 2<sup>1</sup>)  
 is, to sit  
 āsate, they are enthroned, as gods  
 I, 19, 6 āsate they dwell I 169  
 3 — upa āsate they reverence X  
 121 2  
 ās, mouth  
 āśā vāndyaśāś visibly like I 168  
 2 — āś mouth is the instrument  
 of praise (41 4) etymology  
 (42 note \*), āśā instr (4 seq)  
 āśāś mouth  
 āśā bhīś I 166 11<sup>3</sup>  
 āśāś  
 mstr āśāś (I 168 1<sup>2</sup>)  
 āśāt coram  
 (42 seq)  
 āśya mouth  
 āśvāś, I 38, 14  
 1, to go  
 iyanāś approaching for (two Acc)  
 II 34 14<sup>1</sup> yatīś vrīśāś going  
 with ruin V 53 5<sup>1</sup> vrīśāś  
 yatī (a ship) that goes rolling, V  
 59, 2<sup>1</sup> yīām yīte to the right  
 eous man X, 78 2 iyanāś they  
 move along, V 55 1 iyanāś X  
 168 2, iyanāś, X, 168, 3 —  
 āti iyanāś, let us pass V, 53 14  
 — adhi ithā you listen (c Gen)  
 VII 56 15 — ānu yanti they  
 follow V 53 6 — ā itāś, they  
 are come, I 165 1<sup>2</sup> ūpa āyati,  
 he comes (to ask) for (Acc),  
 VIII 20 22<sup>1</sup> — ūt itāś śrāś, the  
 risen sun, X 1 1 6, ūt ite  
 sūrye, at sunrise V 54 10 —  
 nīś-etaś to come forth I 37,  
 9<sup>1</sup> — para itāś, move along V,  
 61 4 — prā yanti go forth V  
 87 1 prāyāt bhyāś, V, 54 9,  
 prā yatī adhvārē while the sacri-  
 fice proceeds VIII, 7, 6 ānu  
 prā yanti, V 53 10 — vi yiyub  
 parva śāś they have trodden to  
 pieces VIII 7, 23 (VIII 7, 22<sup>1</sup>)  
 iā food  
 iābhīś, V 53, 2  
 it, indeed  
 āt it, then only, I, 87, 5, 168, 9,  
 evā it I 105 12 gha t II 34  
 14, it u V 55 7 sū sū it VI  
 (6 3 sādām it I 114, 8  
 itās from here  
 itāś (opp to atāś) I 6 10  
 itī  
 V 52 11 53 3 61, 8 18  
 itī pact  
 itāś (nīśbhāś) I 167 5  
 itthā thus  
 I 39, 1 7 165 3 VII 56 15  
 VIII, 7 30 — itthā dhyā thus  
 is my thought V 61 15<sup>1</sup> I 2 6<sup>2</sup>  
 itvan see piātāś itvan  
 idām this here  
 dvām imām X 121 1 iyam pra  
 thivi V, 54 9 — āśāś X 121 3  
 I 86 4<sup>1</sup> 5 āśya his (Indra s)  
 I 6 2<sup>1</sup> — eśhām I 37, 3<sup>1</sup> 9  
 13 15, 38 8 12 165 13 V  
 52, 15<sup>1</sup>, 87 2<sup>1</sup>, etavataś eśhām,  
 VIII 7 15<sup>1</sup> tāt eśham this is  
 theirs VIII, 20, 14 (bis) — imāś,  
 here are, I 165 4 imē Marū  
 tāś (opp anye) VII 57 3 —  
 idām here II 33 10  
 idām idm āgam and āgūn  
 VII 59 1  
 imā strong  
 imāśāś V 54 8  
 indu (Soma) drop  
 indu bhūś, VIII 7 14 indavaś I,  
 2 4 134 2 — indō, O Indu, I  
 43 8  
 Indra  
 indra, indra, I 6 5 165 3 5 7  
 167, 1 170 2 5 171 6 in-  
 draś, I 85, 9, 165, 10 166, 12  
 VII 56 25 VIII 94, 6 vāyo  
 indraś ka, I 2, 5 6, indram I  
 6 10, 87 5 VIII 7, 24 31  
 indrena I 6, 7 indraya I 163  
 11 indrasya, I, 6 8 167 10  
 indrat I 171, 4 indre, I, 166,  
 11 — Indra called vira, (II,  
 33 1<sup>1</sup>)  
 indra vat joined by Indra  
 indra-vantāś V, 57 1  
 indravayu Indra and Vayu  
 indravayū I 2, 4  
 indriyā, vigour  
 indriyām I, 85 2 — indriyēna, with  
 (Indra s) might, I, 165, 8<sup>1</sup>  
 indh to kindle  
 adhāśāś, VI, 66, 2 — sām indhatām  
 (agnīm) let them light (the fire)

I 170, 4 sám idhāb, V, 58, 3  
 —(I, 166 1<sup>3</sup>)  
 indhivan fieri  
 indhanva bhūb, II, 34, 3<sup>2</sup>  
 iridh  
 irādhvai for achievement, I 134,  
 irin tyrant (?)  
 iri V 87, 3<sup>1</sup>  
 irvi active  
 iryam (rāgānam), V 58 4  
 iva like  
 ihā iva, almost close by, I 37 3—  
 iri and ná I 85 8<sup>1</sup>—iva is one  
 syllable, I, 166, 1<sup>3</sup>, p cxix  
 ish to rush  
 ishawanta, ishanta, I, 134, 5 p.  
 cxvii  
 ish, food  
 isham, I 168 2<sup>1</sup> II 34, 8  
 ishā I, 88, 1, 165, 15 166 15,  
 167, 11 168 10 p xx VIII,  
 20 ishē bhugē, VIII, 20 8  
 ishāb (acc pl), I 165 12 VII  
 59 2, p xviii ishām, I, 168, 5  
 —ishāb sasrūshib, waters rain  
 clouds, I 86 5 —ishāb viands,  
 I 16, 1 —isham draught VIII 7,  
 1<sup>1</sup> 3 ishāb draughts, VIII, 7 19  
 ishā, autumn  
 ishām I 165 15 166, 15 167,  
 11 168 10, 171, 6 p xx  
 ishazy to hasten  
 ishazyata V, 52, 14  
 ishira, invigorating  
 ishirm I 168 9  
 ishu arrow  
 ishūm I, 39, 10 64 10  
 ishu mat carrying good arrows  
 ishu mantab, V, 57, 2  
 ishkr, see kr  
 ishr, rite oblation  
 ishrim, I 166, 14, ishrāyab, VI,  
 74 1  
 ishmīn, speeding along  
 ishmīnab, I, 87 6 V 87, 5 VII,  
 56, 11 —ishmīnam, strong, V,  
 52 16  
 ihā, here  
 ihā-iva almost close by, I 37 3—  
 —ihā-ihā, here and there, VII,  
 59, 11<sup>1</sup>

1, to ask for (with two Acc)

imahe, I, 6, 10, V, 53, 13, imahe,  
 I 43-4 II 34 11—āva imahe

we pray to forgive VII, 58, 3—  
 See also 1

I, pronominal base see ayā and  
 im.

isksh

abhi a kshetām, they look up to  
 (acc) X 1 1 6

inkh to toss

īnkhāvanti, I 19 7

d to implore to ask

ide, V 60 1<sup>1</sup>, ite (with double  
 Acc) I, 134, 1

im

I 38 11 85 11 134 2 167 8  
 (bis) V, 54 4 yā im, I 8, 3  
 16~ 5 ~ VII 56 21 yē im  
 V, 61 11 kum, VII 56 1, ūpa  
 im, I, 171, 2

ir

iriré, they produced assumed I  
 6 4<sup>1</sup>—ut irāyanti (vātam) they  
 send out I 168 8 ūt irayitha,  
 you raise V 55 5<sup>1</sup> ūt irivanti  
 they have risen VIII 7 3 ūt  
 irate, VIII ~ 7 17—prā irate  
 they come forth, VII 56 14  
 prā arata they expanded VIII  
 20 4 prā irayāmi, I send forth  
 II, 33, 8 sám prā irate, they  
 rise, X 168 2

ivat so much

ivatab, VII 56 18

ir to rule, to be lord (with Gen)

īre X 121, 3 ire, I 165, 10

iriche I 170 5 irhe V 87 3

īire, V 58 1—īrānāb I, 87 4

īrānāt, II, 33 9

irāna kṛt, conferring powers

irāna kṛtib, I, 64 5<sup>1</sup>

ish, to shrink

ishante VI, 66, 4

u, particle

nā vai u, II, 33 9—u before loka,  
 p lxxiv seqq

ukthā, praise, hymn

ukthām, I, 86, 4 ukthā, I 165,

4<sup>1</sup> ukthāmi, VII 56, 23, uk

thāb, VII 56, 18 ukthēbhāb, I

2 2.—vāhnāb ukthāb, the priest  
 with his hymns (41)

ukthā vahas, offering hymns of praise  
 (40)

ukthyā, praiseworthy

ukthyām, I 64, 14<sup>1</sup>—ukthyām

- (gāyatrīm) praising of praise  
I 38 14
- ulsh to sprinkle to pour out to wash  
ulshānti I 166 , ulshānte II 34 3<sup>1</sup> V 59 1 ukshām<sup>urāb</sup> VI 66 4 —a ukshata I, 8,  
—(I, 85 2<sup>1</sup>)
- uksh to grow  
see vaksh
- ulshān bull  
uksh<sup>urāb</sup> I, 64 2<sup>1</sup> V 52 3 gā<sup>vab</sup>  
ulshā<sup>vab</sup> excellent bulls, I 168  
2<sup>3</sup> — uksh<sup>vab</sup> rāndhram the  
hollow of the bull, VIII 7 26<sup>1</sup>
- Ukshworandhra \ pr  
(VIII 7 26<sup>1</sup>)
- ugrā terrible strong  
ugrāb I 19 4 VI 66 6 VII 56  
6, 57 1 I 134 5 ugrā<sup>vab</sup>  
VIII 20 12, āpab ugrāb wild  
waters VI 66 11<sup>2</sup> ugrāb, I 166  
6 8 V 57 3 60 2 ugrāb I  
165 6 10 VII 56 23 II 33  
9 ugrāb ugrēbhāb I 171 5  
ugrān VI 66 5 ugrām VII  
56 7 VIII 20, 3 II 3 11  
ugrā<sup>ya</sup> manyave fierce anger I,  
37, 7 — dyaūb ugrā, the awful  
heaven X 1 1, 5<sup>1</sup>
- ugrā putra having terrible sons  
ugrā putra (Aditi), (254 260)
- ugrā-bahu strong armed  
ugrā b<sup>h</sup>vab, VIII, 20 12
- ut prep
- utā, and, also, even  
then after yat I, 85 5 — utā va  
aye or also I 86 3, V 60 6,  
V 58 1 utā<sup>ma</sup> — utā<sup>ma</sup> — utā  
whether — or whether, V 52 8,  
9 mā — utā mā, I 114, 7 (tris) —  
utā gha even though, V 61, 8<sup>1</sup>  
nūnām utā, even now, VIII 20  
13
- ut rā<sup>k</sup>  
ut rā<sup>k</sup> 3<sup>1</sup>g<sup>me</sup> to the end of the  
ceremony \ 77 7<sup>1</sup>
- utō also  
V 55 4 VIII 94 6, I 134, 6  
\ 168 1
- ūt ogas ever powerful  
ūt ogasab V 54 3
- ut tamā highest  
ut tāmām, exalted V, 59 3 ut  
tanis in the highest (heaven)  
V, 60 6
- ūt tara higher  
ūt-tarāt dī<sup>vab</sup> V 60 7 ūt tarā  
dyaūb VIII, 20 6
- ut bhid, breaking out  
ut bhīdab V 59 6
- ūtsa spring well (cloud)  
ūtsam I 64 6<sup>4</sup> (I 85 10<sup>1</sup>)  
I 85 11 V 52 12<sup>3</sup> 54, 8 VII  
57 1 VIII 7, 10<sup>2</sup> 16 dī<sup>vab</sup>  
ūtsāb the springs of heaven, V  
57, 1
- utsa dhi the lid of the well  
utsa dhim, I, 88, 4<sup>1</sup> (176)
- udān water  
udā bhīb, I 85 5 nimnāb udā  
bhīb \, 78 5
- udanyū longing for water  
udanyā<sup>vab</sup>, V 54 2 udanyave V  
57 1
- udā vaha, water carrier  
udā vāhēna, I 38 9 udā vahasab  
V, 58 3
- udrin watering pot  
udrim VIII 7, 10<sup>2</sup>
- und to water moisten  
vi undānti I 38 9 vi undanti, I  
85 5 V 54 8
- ūpa prep  
with Loc ūpa rātheshu, I, 39 6  
87 2 — with Acc to I 166 2<sup>1</sup>  
ūpa te, near to thee, I 114 9 —  
ūpad<sup>yū</sup> bhīb day by day V 53 3<sup>1</sup>
- upa ma, very high  
upa masab V 58 5
- ūpara carried behind  
ūpara I 167 3<sup>3</sup>
- upāri above  
V, 61, 12
- upavā the blowing after  
(X 77 5<sup>2</sup>)
- Upastut<sup>i</sup> \ pr, son of Vrishbhavya  
(152 seq) — See stu
- upā stha lap  
upā sthe VII 56, 25 VIII, 94, 2<sup>1</sup>
- upa hatnū attacking  
upa hatnūm II 33, 11
- upa hvarā cleft  
upa hvarēshu I, 87, 2
- upara, injury  
(66)
- ubg  
nāb aubg<sup>t</sup> he forced out I, 85 9
- ubhā, both  
ubhe, heaven and earth (V 59  
7<sup>3</sup>) VI 66, 6 ubhe rōdas<sup>i</sup>  
VIII 20, 4

- ubhāya  
 ubhāye people on both side V, 59 2  
 urū wide  
 uru I 85 6 7 urāṇ antārikṣhe V 52 2 uravā, V 57 4  
 uru VII, 57 1—uru a one syllable p lxxv  
 uru kramā wide striding  
 uru kramāb (Vishnu, V 87 4)  
 uru kshāya wide ruling  
 uru kshāya I 2 9  
 urū loka  
 urū lokam (antārikṣham) p lxxvii  
 uru-vyāṇas  
 ep of Aditi (260)  
 uru vṛāṇ wide reaching  
 urūḥ ep of Aditi, (260)—urūḥ, I 2 3  
 uru vraga  
 uru vrag, ep of Aditi (260)  
 urushy to deliver  
 urushyā, V 87, 6  
 urūḥ see uru vṛāṇ  
 Uivarī  
 (08)  
 urvārukā gourd  
 urvārukām iva, VII, 59 1  
 urivyā, wide  
 V 55 2  
 uloka for u loka  
 pp lxxiv seqq  
 u see var  
 Uśanas  
 = Uśanā, (VIII 7, 26<sup>2</sup>)  
 Uśanā N of a Rshi  
 uśanā, with Uśanā, VIII, 7 26<sup>2</sup>  
 urānā, desire  
 urānā with desire (VIII, 7 26<sup>2</sup>)  
 ushās dawn  
 ushāsāb vī ushāshu, ushāb nā II 34, 12 ushāsāb, the Dawns, V 59 8 I 134, 3 (bis) 4 ushāt bhīb, I 6, 3<sup>2</sup> ushāsām nā ketāvāb, X 78, 7  
 usrā  
 kshāpāb usrāb ka, and usrāb by night and by day (I 64, 8<sup>2</sup>)—usrāb-iva, the heavens I, 87 1<sup>1</sup>—usrāb the mornings, I 171 5  
 usri  
 usri in the morning, (II 34 12<sup>1</sup>) V 53 14<sup>1</sup>  
 usriya, bright  
 usriyāb, the bright ones (days or clouds) I, 6, 5<sup>2</sup>, usriyāb, (II 34 12 1)—usriyāb varshabhāb the bull of the Dawn V 58, 6<sup>2</sup>  
 ūt protect on help favour  
 ūt II 34 15 VII 59 4 ūt māt I 64 13 172 1<sup>1</sup> VII 5 7 50 0<sup>1</sup> 10 ūtāc II, 34 14 VIII 6 ūtīvāb I 167 1 V, 51 7 134 2 101 blī<sup>1</sup> far uru I 59 8 9 VII 58 3 VIII 0 21 ūtīshu VIII, 0, 12  
 ūdhan and ūdhar under  
 ūdhabdivyāni, the heavenly udder cloud I 64 5—udhan II 34 2<sup>1</sup> (—ūdhab II 14, 10 VI, 66 1, VII, 50 4<sup>1</sup>)  
 ūmī guṇḍian  
 ūmīsa/ I 166 3 ūmāb V, 52 12 V 7 8  
 ūrva, wool  
 ūrāb yasata V 5, 9<sup>1</sup>  
 ūru  
 āpa ūruṇte she uncovers II 34 12  
 ūrdhvā erect  
 ūrdhva krmavante they stir up I 88 3<sup>1</sup> ūrdhvām nunudre they pushed up I 85 10, 88, 4  
 ūrdhvā santu may they stand erect I, 1, 1 3<sup>1</sup> ūrdhvān nāḥ karta hit us 1 p, I 17 3 ūrdhvā tishṭatu, may (the dawn) stand erect I 134 1<sup>2</sup>  
 ūrmī uav  
 ūrmāyāb I 168 2  
 ūrmyā night  
 ūrmye V, 61, 17<sup>1</sup>  
 ūh see vāh  
 ūh, to watch  
 ohate V 52, 10 11, nī ohate, V 52, 11—ohate (sakhitvé) he is counted (in your friendship), VIII, 7 31  
 ū to go  
 ūyarti it rises, I 165 4<sup>1</sup> p xv xx:—arta, it came V, 52, 6—ā ūyarta, bring, VIII, 7, 13—ūt arpayā, raise up II, 33 4—mā nīb arāma, may we not fall away, VII 56, 21—prō ārata, come on I 39 5<sup>1</sup>—sam arānāb, coming together I, 165, 3  
 r to hurt see ar  
 rīkti, praise  
 su rīkti (?), (I, 64, 1<sup>2</sup>)  
 rīkvan singer  
 rīkivāb (Maruts) I, 87, 5 rīkva

- bhīṣ V 52 1, 60 8—*rīkva*  
bhīṣ men to celebrate them  
I 8 6
- āksha bear  
*rīkshā* nī V 56 3
- āk to sing praise  
*ārka* I 6 8<sup>1</sup> *īrkānti* I 165 1<sup>4</sup>  
p *am ārkā* V 59 1 *īrkāntab*  
I 85 2 *īrkānta* I 87 2, an  
*rīkū* (*ārka*m) I 19 4<sup>1</sup> *īrkāt*  
I 165, 14—in *rīkāse* (I, 87,  
6<sup>1</sup>)—*prā ārkā* V 5 1 5  
*prā ārkāta* V 54 1 VII, 58, 1  
*prā ārkānti* I 66 3
- ākṣa praiser  
*rīkāse*, (I 8 6)
- rigipya*, headlong  
*rigipyāsab* II 34 4
- gishā* what remains of the Soma  
plant after it has been squeezed  
(I 64, 12<sup>5</sup>)
- gishin* impetuous  
*rigishinam*, I, 64, 12<sup>5</sup> *rigishinab*,  
I 87 1 II 34 1
- rig* to strive to yearn  
*riṅgāta*, you advanced, V 87 5  
*riṅgati* straightforward I 173,  
2, Inf *riṅgāse* (I, 87 6<sup>1</sup>) *rigi*  
*shā* from *rig* (I 64 12<sup>1</sup>)—*nī*  
*riṅgate* they gain, I 37, 3<sup>2</sup>—  
*sām asmin riṅgate* they yearn  
for it I 6, 9
- ina yā*, going after debt  
(I 87 4<sup>3</sup>)
- ina yāvan*, searching out sin  
*riṇa yāvā*, I 87, 4
- ritā*, right rite, sacrifice  
*ritēna* in proper order, VII, 56  
12 on the right way, I 2 8  
*ritām yatē* to the righteous  
man X, 78, 2—*ritāsyā sāda*  
*neshu*, in the sacred places II  
34 13<sup>2</sup>, *ritāsyā pārasmin dhā*  
man in the highest place of the  
law I 43 9<sup>1</sup>—*ritām sacrifice*  
V 59 1 *ritāsyā* VIII, 7, 21,  
*ritānam*, I 165, 13—(I 38,  
6<sup>1</sup>)
- ritā gāta* well born  
*ritā gātāb* V 61, 14
- ritā gna* righteous  
*ritā gnāb* V, 57 8, 58, 8
- ritā yū* pious  
*ritā yāvāb*, V, 54 12<sup>2</sup>
- ritā van* holy  
*ritā vā*, X 68 3
- ritā vīlā* hymn  
(I 134 1<sup>2</sup>)
- ritā vīdh* increasing the right  
*ritā-vīdhau* (*mitrāvarunau*), I,  
8
- ritā sāp* following the order  
*ritā sapāb* VII 56 12 (1 2
- ritā spris* adhering to the right  
*ritā sprisā* (*mitravarunau*), I  
8
- riti* hurting  
(65) (I 64 15<sup>1</sup>)
- riti sāh*, defying all onslaughts  
*riti sāham* I 64 15<sup>1</sup>
- ritu thā*, at the right season  
I 170, 5
- ritupiti* N. of Agni  
(I 43 4<sup>1</sup>)
- ritūdīra* kindhearted (?)  
*ritūdārāb* II 53, 5<sup>2</sup>
- ridh* to accomplish  
*ridhyam* V, 60 1
- ridhak* far  
VII 57 4
- Ribhu* the *Ribhus*  
(V 58, 4<sup>1</sup>, VI 66, 11<sup>1</sup>)
- ribhukshin* (?)  
*ribhukshinab*, VIII 7, 9<sup>1</sup>  
20 2
- ribhukshas* lord  
*ribhukshāb*, I 167, 10
- ribhvas*, bold, rabid  
*ribhvasam*, V 52 8<sup>1</sup>
- rish*  
*tirāb* (*sridhāb*) *ārshanti*, they r  
through VIII, 94, 7
- rishi*, seer  
*rishē*, V, 52 13 14, *rishē*,  
59, 8 *rishim vā rāgānam vā*,  
54 7 *rishim—rāgānam* V  
14—(V 61, 5<sup>2</sup>)
- rishu-dvish* enemy of the poets  
*rishi dvishē* I 39 10
- rishī*, spear  
*rishīb* I, 167 3<sup>2</sup> *rishīyāb*  
64 4 (II 34 2<sup>1</sup>), V, 54,  
57 6 VIII 20 11 *rishīb*,  
52, 6, *rishī bhīb* I 37 1  
8, 85 4, (VII 56, 13<sup>1</sup>) *r*  
*rishu* I 166, 4
- rishī mat* armed with spears  
*rishīmāt bhīb* I, 88 1 (17  
*rishī māntāb* V, 57, 2 60,  
*rishī vidyut* armed with lightning  
spears  
*rishī vidyutāb* (I 167 3) V



13 *rishu* vidyutab, I 168, 5,  
(II 34 2<sup>1</sup>)

*rishvá*, tall

*rishvasab* I 64, 2, *rishvub*, V 52,  
6<sup>1</sup> 13

*éka*, alone

*ékab* V 121, 1 3 7<sup>2</sup> 8 I 163,  
3 *ekam* I 163 6 VIII, 0,

13 *ékasya* lit me I 165 10

*ekab ekab* one by one V 61 1

*ekam eká*

*ekam ekâ satâ* each a hundred V  
52 17

*eg*

*egati*, (the earth) trembles, V 59,

2 —*égatha* you stir VIII, 20 4

*eda*, a kind of sheep

(I, 166 10<sup>2</sup> 233)

*ena* a kind of antelope

(I, 166 10<sup>2</sup> 233)

*eta* the fallow deer

*etâb* (I 165 1<sup>3</sup>) V, 54 3 *etân*

I 165 5<sup>2</sup> —*etâb* speckled deer

skins I 166 10<sup>2</sup> (232, 234

seq) —*etâb na*, like harts, V,

77 2 — See *ena*

*etâd*, this

*etâni* *visâ gatâni* all these created  
things V, 121 10 — *etân* and

*etân* (I 165 5<sup>2</sup>) — *eté* there

they are I 165 12 — *etât tyât*,

I 88 5 *eshâ syâ*, I, 88 6 —

*etâni nityâ*, these secrets VII,

56 4<sup>1</sup>

*étara*, the (solar) horse

*etarah*, I 168, 5<sup>1</sup>

*etâvat*, so much

*etâvat* VII, 57, 3 — *etâvatab* lit

*eshâm*, of that immense (host)

of them, VIII, 7, 15<sup>1</sup>

*ena* fem eni

*enab* spotted deer V 53 7<sup>2</sup> —

See *éta*, (234 seq)

*enad* this

*enâ*, instr II, 34, 14, V 53, 12,

*enân*, V 52, 6

*éna* sun

*enab* VII, 58 5, VI, 74, 3

*éman* march

*éma-bhîb* V 59, 2

*éva*, horse

*évāsab* I, 166 4, (I, 168, 1<sup>2</sup>)

*evá*

*evá* ft, truly I 163 12 *evá* and

*evám* (I, 168 1<sup>2</sup>) — *evá* thus

II 33, 15

*evám*, thus

adverb of *eva* I 168 1<sup>2</sup>)

*evayâ* quickly moving quick

*eva yâb* I 168 1 (conjecture for

*deva* 365)

*evyâmarut* *Evâmarut*, a sacri-

ficial shout

*evavâmarut* V 87 1 to 9 (365)

(I 168 1<sup>2</sup>)

*eva yâvan* the constant wanderer

*eva yâvna* II 34 11 — *em eva*

*yâvati*, (I 168 1), (365)

*eshâ* rapid

*eshas* 1 (vishvov), II 34, 11<sup>1</sup>

VIII 20 3<sup>2</sup>

*auweya*, skin of an antelope

(232, 34)

*aîdh* torch

*aîdhâ* 11 I, 166 1<sup>2</sup>

ó see â

*ókas* home

*svâm ókab* VII, 56, 44<sup>1</sup>

*ógas* power

*ógab* I 39 10 V 57 6, VII 56

7 I, 165 10 *ógusâ*, I 19 4

8 39 8, 85 4, 10, V, 52 9

14<sup>2</sup> 53 2, 56 4 59 7 VII

58 2, VIII, 7 8 *ógab bhîb*

VII 56 6 — *ógyab*, stronger

II 33 10

*óshadhi*, plant

*óshadhîb* I, 166, 5 *óshadhîshu*

VII 56 22, *óshadhîb* (noun)

VII, 56 25

*aukshvrandhra*

(VIII 7 26<sup>1</sup>)

*Ra* Who the Unknown God

(p 3)

*kakûbh* hump

*kakûbhab* *rihaté mthâb* they lick

one another's humps VIII, 20

21<sup>1</sup>

*kakuhâ*, exalted

*kakuhân* II 34 11

*Kánva*

*kánvam* I 39, 9 VIII, 7, 18

*kánvaya* I 39 7<sup>1</sup> — *kánvâb*, I

37, 1 *kánveshu*, I, 37, 14

*kánvāsab* VIII 7 32

kāt, interrog. part.

VIII 94 7, 8—See kim

katamā

katamāt *kañā āha* even a single  
day X 168, 3

kathām, how

V 61 2

kathā how

V, 53 2 61, 2

kadā when

VIII 7, 30

kādha

when, I, 38, 1<sup>1</sup> where VIII, 7,  
31

ladha pri

kadha-priyāb (read *kādha priyāb*),  
I, 38 1<sup>1</sup>, VIII, 7, 31

kan see *kañā*

kapana, a caterpillar

*kapana* iva V 54 6<sup>1</sup>

kaparda a shell the hair twisted  
together in the form of a shell  
(I 114 1<sup>2</sup>)

kapardin with braided hair

*kapardīne* (*rudrāya*) I, 114, 1<sup>2</sup>

*kapardinam* I 114 5

kām part

I, 39 7, 87, 6<sup>1</sup> 88, 2 3 (bis)

VII 57, 3, VIII, 94 2 hi kam

VII, 59 5

kambala, m, cloth made of vege-  
table substance

(233)

kārṇa

*kārṇāb nadāya*, with the points  
of the reed, II 34, 3<sup>2</sup>

kālmalikīn fiery (?)

*kālmalikīnam*, II, 33, 8<sup>2</sup>

kāvandha water skin

*kāvandham* VIII 7 10<sup>2</sup> (V 54,  
8<sup>2</sup>)

kavandhīn carrying water skins

*kavandhīnāb*, V, 54 8<sup>2</sup>

kavī poet wise

*kavāyāb* V 52 13 *kāvayāb*, V

57, 8 58 8 wise VII, 59 11

*kavayāb* V 58, 3 *kavīm* wise,  
I 114 4 *kavī* I 2 9

kāṣā, whip

*kāṣāb* I 37, 3<sup>1</sup> *kaṣāṣā*, I, 168,

4

kāṣvā

*kaṣvāya* VIII, 7 19

kāma desire

*kāmam* I 8, 11 *kāmasya*, I 86,

8 *kāmāb*, V 61 18

kāma loving, desiring

*kāmīnāb* V 53 16 VII 59, 3—  
*kāmīnam*, the needy V 61 7

kāmya, beloved

*kāmyā*, I 6 2, V 61 16 *kām*  
*yāb*, I, 6 8

kārū poet singer

*karūb*, I 165, 14 *karōb* I 165

15 166, 15 167 11 168 10

*karāve* II 34 7 *kārāyāb* VIII,  
94 3

kārpāsa, cotton dress

(234)

kāvya

*kāvya* wise thoughts V 59 4

kashaya dark red

(232, 234)

kāshrā fence

*kāshrāb* I 57 10<sup>2</sup>

kīm interrog. pron

*kāsmā devāya havisha vidhema*,  
X, 121, 1-9, kīm te what has

happened to thee? I 165 3

*kāb nū* I 165 13 *kāb nūnām*

V 61 14 *kāt ha nūnām* what

then now? I 38 1<sup>1</sup>, VIII, 7

31 *kāt ārtham* what errand?

I, 8 2 *kāt voṣema*, what

could we say? I 43 1—kīm

why? I, 170 2 3—kīm with

*kāna* indef. pron (265 seq)—

*kāb kit*, any one I 37 1<sup>2</sup>,

*ke kit*, a few only I 87 1<sup>1</sup>,

V, 52, 12, *kēna kit*, whatever  
I 87 2

kirāṇa, speck of dust

*kirāṇam* V, 59, 4

kilāṣ spotted deer

*kilāṣyāb*, V, 53 1<sup>1</sup>

kīrīn, gleeman

*kīrīnāb* V 52 12<sup>2</sup>

kutapa woollen cloth

(234)

kūtas whence

*kūtab*, I, 165 1 3<sup>1</sup> X 168, 3,

p xiv

kup caus, to rouse

*kopāyathī* V 57 3

kubhanyū wildly shouting

*kubhanyāyāb* V 52 12<sup>2</sup>

Kūbhā the Kabul river

*kūbha*, V 53 9<sup>1</sup>

kumārā, boy

*kumarāb*, II, 33 12

Kuru

(VIII, 20, 4)

urukshetra  
 (598 seq)  
 visit interrog. part.  
 VII 58, 5  
 ālabheda, cutting through the  
 banks (of a river)  
 (263)  
 ūshabab = ku shābāb  
 (I, 38, 1<sup>1</sup>)  
 to make  
 krmavante ū dhva may they stir  
 up I 88 3 śirdhvan karta, I 172,  
 3 ihūrī ākartha thou hast  
 achieved much, I 165 7  
 bhūrī krmāvāma I, 165 7,  
 p xii bhūrī ākra you have  
 valued VII 56 23<sup>1</sup> — krmōti,  
 he performs a sacrifice for  
 (Dat), (205 note \*) krmāntab  
 brāhma making prayer, I 88, 4,  
 krté kit, whatever little we  
 have done, VII 57, 5 — karāma  
 āgab VII, 57, 4, krtām ēnab  
 VI, 74 3 — yāni karishyā  
 krmuhī, do what thou wilt do  
 I, 165 9<sup>1</sup> p xvii yā nū  
 krmavai I 165 10 — kartana  
 tavishāni, prove your powers, I  
 166 1 — āre ākrāma, we have  
 put away I 171 4 — mā kirām  
 karat may it not cause delay,  
 V, 56, 7 — krtām, made (at  
 play or in battle) V 60, 1<sup>2</sup> —  
 ākrīre satrā they have brought  
 together V 60 4 — krmute  
 mānab deva trā, she is mindful  
 of the gods V, 61 7 — ākrīre  
 vridhē, I 85, 1, krdhu givātave  
 X, 186 2 — āram krmvantu,  
 let them prepare I, 170 4 — ā  
 asmān ākrē, has brought us  
 hither, I, 165 14<sup>1</sup> (203), ā  
 akaram ūpa te, I have driven  
 near to thee I, 114, 9 — āvib  
 karta, make manifest I 86, 9 —  
 śbhkarta, straighten, VIII, 20,  
 26<sup>1</sup> — prā akran, they tried to  
 make V 59 1<sup>1</sup> — See krānā  
 nib-krtā  
 rti, sword  
 krtib I, 168, 3  
 rish to plough  
 ākrīshat, VIII, 20 19.  
 Jp  
 tebhuḥ kalpasya sādhu-yā fare  
 kindly with them, I, 170, 2

keti light  
 ketūm I 6, 1 ketūna V 60, 8  
 ketivab (ushasām) rav X 78  
 7 — ketave herald I 167 1  
 See āketi  
 K ālāsa  
 from kilāsa (V 55 1<sup>1</sup>)  
 k mnyā (r)  
 I 171 3<sup>1</sup>  
 kōsa cask, bucket (cloud)  
 kōsāb I, 87 2<sup>1</sup> kōram V 55, 6  
 59 9 — kōse bi a yāye at the  
 golden chest (on the chariot),  
 VIII 20 8<sup>1</sup>  
 krātu power of body and mind  
 kratvā, wisdom I, 39, 1, V, 87  
 2<sup>1</sup> with our mind, I, 165 7  
 krātum I 64 13 2, 8 VIII,  
 7, 4 might, I 19, 2  
 krand to roar  
 ākradat bhuyī VIII, 7, 26 —  
 āva krandatu V 58, 6 — prā  
 krand, to call out (V 59, 1<sup>1</sup>)  
 krāndasī, heaven and earth  
 krāndasī X 121, 6<sup>1</sup>  
 kram, to stride  
 ākrame, V 87, 4 ānu krāmema,  
 let us follow V 55, 11 ākra-  
 mīm, (I, 165, 8<sup>1</sup>)  
 kravīs raw flesh  
 (I, 166, 6<sup>1</sup>)  
 krāśā made (?)  
 krāśāsao, krāśāb (bis), I, 134  
 2<sup>1</sup>  
 Krīvi  
 krīvim VIII, 20, 24<sup>1</sup>  
 krīvib-dat, gory toothed  
 krīvib-datī I, 166 6<sup>1</sup>  
 krīś, to play  
 krīśanti, I, 166 2, krīśatha, V,  
 60, 3  
 krīśa playful  
 krīśām (śārdhab) I 3, 1 5 krīśāb  
 I, 166, 2  
 krīśī sportive, playful  
 krīśayab, I 87, 3, (śrīśāb), X  
 78 6  
 krudh  
 mā tvā ākrudhāma let us not  
 incense thee, II, 33, 4  
 krūdhamun furious  
 krūdhamī, VII, 56, 8.  
 Krūmu the Kurrum  
 Krūmuḥ, V 53, 9<sup>1</sup>  
 krura, horrible  
 (I, 166, 6<sup>1</sup>)

Krāradanti<sup>1</sup> of Duṣa  
(I, 166 6)

kva where

I 38 2 (bis) 3 (bis and kvā)  
I 165 6 V 61 2 (bis) VIII  
7 20 II 33 7 kvā svit kvā I  
168 6 V 168 3 —kva pro  
nounced kuva, (86)

k hāp night

kshāpāb by night I, 64 8<sup>2</sup>  
purvāb āti kshāpāb through  
many nights V, 77 2

ksham

abhi kshameta nab ārvati, may he  
be gracious to our horse II, 33,  
1<sup>1</sup> abhi kshamithāb ma, wilt  
thou bear with me? II 33 7

kshām, earth

kshāmā, on earth, V 52, 3, down  
to the earth VIII 20 26<sup>1</sup>

kshāmya, earthly

kshāmyasya gānmanāb what is  
born on earth, VII 46 2

kshāya, dwelling

kshāye I, 86 1, kshāyam, VII  
59 2

kshāya, lordship

kshāyena, being the lord VII, 46  
2<sup>1</sup>

kshayāt vira ruling over heroes

kshayāt vīrāya (rudrāya) I, 114,  
1<sup>8</sup> 2 kshayāt vīrasya I, 114  
3 kshāyat vira I, 114 10

kshar, to flow

ksharati (the ship) sways, V, 59  
2 —prā āksharat, he has poured  
out, VIII, 7, 1

kshi, to dwell

ksheti V 61, 19 —ā ksheti he  
acquires I, 64 13

kshutī hamlet

kshutīnam X, 78, 1

kshiprā ishū with swift arrows

kshiprā ishava (Rudra) VII 46, 1

kshud

kshodānte āpāb the waters gush  
V 58, 6 kshodanti, they stir  
VII 58, 1

kshuma, flax

(233)

kshurā sharp edge

kshurāb, I, 166, 10<sup>4</sup>

kshonī

kshonībhiḥ, with the (morning)  
clouds II 34 13<sup>1</sup> —kshonīb pl,  
women (308 309 seq) kshonī

di heaven and earth VIII, 7  
22, (309)

l hódas rush of water

lshódasa V, 53 7

lshaurī linen dress

(234)

lshma, earth

lshmayā kārati it traverses the  
earth VII, 46 3

khād to chew up

khādathī, I 64 7<sup>2</sup>

khādī, ring quoit

khādīb I, 168, 3 —khādāyab I,  
166 9<sup>2</sup> V 54 11, VII 56, 13  
khādīshu V, 53 4 —(I 64, 10  
II, 34 2<sup>1</sup>)

khādīn, having rings

khādīnab, II 34 2<sup>1</sup>

khādī-basta adorned with rings on  
their hands or holding the  
quoits in their hands

khādī hastam V, 58 2, (I 166  
9<sup>2</sup>)

ganā host, company

ganāb, I 87 4 (bis) V 61, 13  
VII, 56 7 (VI 66 11<sup>1</sup>) ganām,  
I 38 15 64, 12 V 5 13, 14  
53 10 56, 1 58 1 2 VIII  
94 12 X 77 1<sup>4</sup> ganām ganam  
V, 53 11 ganāya VII, 58, 1 —  
ganāb, hosts (of Indra), I 6, 8

gana jri marching in companies

gana jriyab I, 64 9 ganarī bhūb  
V, 60 8<sup>1</sup> p. lxxxviii

gābhastī, fist

gābhastyob I 64, 10 V, 54 11,  
from our hands, I, 88, 6<sup>1</sup>, (178)

gam to go

gāntā, he will live in I 86 3<sup>1</sup> —  
gātāb ādhvā a trodden path, VII  
58, 3 —ā gahī come hither I 6  
9 19 1-9 —ūpa ā gatam I 2 4,  
ā nab upa gantana VIII 7 11,  
27 —prātī āgathā VIII 20 16 —  
sam gagmanāb coming together,  
I 6 7

gām, earth

gmāb I, 37, 6

gāya, house

gāyam VI, 74 2

gar see grī

garūt mat p xxv

garta sād, sitting in the chariot (hole)

garta sādām II, 33, 11<sup>1</sup>

gárbha, germ

gárbham \ 121, 1, \ 58, 7 \ 1

66 3<sup>1</sup> bhūvanasya gárbhaś the  
germ of the world \ 168 4<sup>1</sup>

garbha tvā, the form of new born  
babes

garbha tvam I 6 4<sup>3</sup>

gavya, consis ing of cow

(rādhab) gavyam V, 32 17 pasūm

gavyam V 61 5

gavyāt desirous of cows

gavyāntab (I 16, 1)

gā, to go

gīgati V, 87 4, I 2 3 — ādhi gā

tana do remember (c (en.), V,

55 9 ādhi gata, VIII 20 22

X 78, 8 — ā gāt she went to I

167 5 ā gīgātu, II 34 15 ā

gīgātana, V 59 6 ā gīgāta, VII,

57 7 — ūpa gāt, I 38 5 — pāri ā

vab ā agub they went round you

and came back to, I, 88 4<sup>1</sup> pāri

gat may it pass by II, 33 14 —

prā gīgāta come forth, I, 85, 6,

prā gīgati I, 87, 5

gātū path

gātūm V 87, 8

gathā, song

gāthām I 167 6, (I, 43 4<sup>1</sup>)

gāthā pati lord of songs

gāthā patim (rudrām) I 43, 4<sup>1</sup>

gayatrā, song

gayatrām (ukthyām), I 38, 14

gir speech song

iyām gīb I 165 15 166 15 167

11 168 10, imām me giram

VIII 7, 9 girā I 38 13 V

52, 13 53 16 87 3, VIII, 20

19 20 girab, I, 64, 1 V 61,

17 VII, 46 1, (I, 37 10<sup>1</sup>,

165, 4<sup>1</sup>)

gir singer

girab (the Maruts) I 6, 6<sup>1</sup> 9

37, 10<sup>1</sup>

giri mountain, cloud

girīb VIII, 7 5 girīm I 37, 12

girāyab I 64, 7 VIII, 7, 34, gi

rīm āna-va dām, western moun

tain V 54 5<sup>1</sup> girāyab for gir

yab (?) VI, 66, 11<sup>1</sup> ādhi iva

girām, VIII, 7, 14 — girīb

(pārvatab), gnarled (cloud), I

37, 7<sup>1</sup>, pārvatam girīm, V,

56, 4<sup>2</sup>

giri kshīt, ep of Vishnu

(V 87 1<sup>1</sup>)

giri gā voice born

giri gāb \ 8, 1<sup>2</sup>

gir sthā, dwell in mountains

giri tham (māru am gādm) \ III

94 12 (\, 27 8<sup>1</sup>, 87 1<sup>1</sup>)

gurū heavy

gurū I, 39 3 \ II 56 19 laghu

and guru, light and heavy \ I

lahes, p xvii

guh hide

gūhata I 86, 10

guha, hid ng place

gūhā, I 6 5 gūhā (śāranti), in

secret, I 167 3

guhya hideous

gūhyam, I 86 10

gūrta tama most delightful

gūrtā timāb I 167 1

gr (gar), caus., to raise up

gigrīā VII 57 6<sup>2</sup>

grīdhra, hawk

grīdhrah, I, 88 4<sup>1</sup>

grīhā, house

grīhē X 186 3

grīha medha, accepting the domestic

sacrifices

grīha medhāab, VII, 59 10<sup>1</sup> (VII

56 14<sup>2</sup>)

grīhamedhin

marutab grīhamedhinab (VII 56,

14<sup>2</sup> 59 10<sup>1</sup>)

grīha medhīya offering for the

house gods

grīha medhīyam, VII 56, 14<sup>2</sup>

grī to praise

grīmīasi, I 64 12 II, 33 8,

grīmātam, VII 57, 2, grīmate,

VI 66 9 grīmī V, 53 16

grīmīshe (V, 58 1<sup>1</sup>) II, 33, 12

grīmanāb V 55, 10 59 8 grī-

nānāb, VII 56 18 — ā grīmanti,

they invite, VIII 94 3 — ūpa

grīmīasi, II, 31 14

gai to sing

gāya, I 38 14, gāyat, I 167 6

agub, (175) — abhi gāya, VIII,

20, 19 — prā gāyata, I 37, 1, 4

gō cow, bull

gāub-iva, \ 56, 3 gāvab nā, I, 38

2, V, 53 16 56, 4 gāvab nā

ukshānāb I 168 2<sup>1</sup> gāvab VIII,

20 21<sup>1</sup>, gāb-iva VIII 20 19

gāvām sārgam iva V, 56, 5

gāvām iva, V 59 3 — gāve I

43, 2 6 gōshu, VI 66 8, I

1 4 8 gōshu among the co s

- (clouds) I 3, 3<sup>1</sup> gāb the (rain  
gvin) cows II 31 1 — gāb  
the cow (Prisni), III 94 1<sup>1</sup>  
gām V 52 15 — 40 cow milk  
leather thong, (232) gōbbab  
from the bowstrings — III 20  
8<sup>1</sup> milk I 134
- gō-arna, a set of milk  
go arnasa II 54 12<sup>1</sup>  
go-ghnā cow slaving  
go ghnām, I 114 10  
gō gāta name of the Varuts  
(I 85 3<sup>1</sup>)  
Gōtama  
gōtamāya I 85 11 gōtamasaḥ I  
88, 4<sup>1</sup> gōtamah, I 88 5 (125)  
godha not godhaḥ  
p lxvii  
gopā, guardian  
gopāḥ VII, 56, 18, (I, 86 1)  
gopaj to guard  
gopajitum VI 74 4  
go pithā a draught of milk  
go pithāya I 19 1<sup>1</sup>  
go-pitha keeping  
go-pithē devānam X 77 7  
gō bandhu the kindred of the cow  
(Prisni)  
gō bandhavaḥ VIII 20 8  
gō mat, rich in cattle  
gō mati (vragē) I 86 3 gō-matiḥ  
ānu V 61 19<sup>1</sup>, gō mat rādhaḥ  
wealth of cows V 57 7 — gō  
mataḥ, (Soma) mixed with milk  
VIII 94 6  
gō mātṛ having the cow (Prisni) as  
their mother  
gō-matarāḥ I 85 3<sup>1</sup> (I, 168, 9<sup>1</sup>)  
go han, killing cattle  
go hā, VII, 56, 17  
gnā woman  
gnāḥ, (397 308)  
grāma village  
grāma asmīn I 114 1  
grāma git, conqueror of clans  
grāma gitāḥ V 54 8  
grāvan grinding stone  
grāvanā nā X 78, 6
- gha particle  
I 37 11 gha ft II 34 14 utā  
gha V 61 8 kit gha VIII 20 21  
gharmā formus pit  
(217 seq) (V 54 12)  
gharma sād dwelling on the hearth  
(the Pitris)  
(218)
- gharma stūbh who praises the warm  
milk (of the sacrifice)  
gharma stubhā V 54 12  
gharmya and gharmye sthā  
see harmyā, (217)  
ghrim  
ghrim va, 1 e ghrim va? as it  
from sunshine II, 33 6<sup>1</sup>  
ghritā fatness  
ghritām atness (ram) I 85 3  
87 3 168 8 — ghritam nā, like  
butter, III 7 19 ghritām a  
ghrim butter and milk for the  
Soma I 154 6  
ghrita prūsh scattering ghrita  
ghrita prūshaḥ X 78 4<sup>1</sup>  
ghrita-vat, fat  
ghritā vat (pāyab) I 64 6<sup>2</sup>  
ghritāḥ  
ghritāḥ resplendent I 167 3 —  
ghritāḥ (dhiyam), accompa-  
nied by fat offerings, I, 2 7<sup>2</sup>  
ghrishu brisk  
ghrishum I 64, 12  
ghrishr boar  
(I 37 4<sup>1</sup>)  
ghrishvi wild  
ghrishvaye I 37 4<sup>1</sup> ghrishvayaḥ  
I 85 1 166 2  
ghrishvi rādhas, whose gifts are cheer-  
ing  
ghrishvi rādhasaḥ VII 59 5  
ghorā, terrible  
ghorāḥ, I, 167 4  
ghorā varpas of terrible designs  
ghorā varpasāḥ, I 19 5 64 2<sup>3</sup>  
ghōsha, shout roar  
ghōshaḥ, X 168, 1 ghōsham, V  
54, 12 ghōshāḥ, X 168 4
- ka and  
also, I 165 12, see kanā (264  
266 seq) ka ka, I 168, 3, ko  
VI 66 3  
kakānā delighting in (Loc)  
kakānāḥ X 77 8  
ākra, wheel  
ākra, I 166 9<sup>2</sup> — ākra the  
weapon (I 166, 9<sup>2</sup>)  
ākri wheel  
ākriya the wheels II 34 9<sup>2</sup>, on  
their chariot II 34 14  
kaksh  
piā kakshya reveal I 1 4 5 —  
sam kīk hya wheel (ver) I have  
looked for you I 165 12

4 kshana oht  
 4 k h n r l 5 4  
 4 l h

1 2 3 4

4 L has hnt

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ask him eye

54, 6 94, 3<sup>a</sup>

鈕

2 kätayasvī put awaī If 3

4  
 41tu6 pad beasf

div pád ič šá uš-pád ič man and  
beast

beast 1, 121 3 sam dv padt  
katur-nada 1, 121 3 sam dv padt

Atut-pade (191), I, 114

74 1 p cxh

## Kana

and not even I 166 120 1

168 3 ( 64 seqq ), nahi kuni  
not even 1.11

not even, VII 59 3 - and in  
negative, etc.

negative sentences, (264).

negative sentences, (264), in  
positive sentences, (265), and

- ātr* 5 with spl n d looty  
*āt-a vān* VIII 7 33  
*āram*  
*mā āram karat* may it not cause  
 delay V 56 7  
*kud* to stir  
*kodati* I 168, 4 — *prā kodata*  
 spu birth V 56, 7  
*āctana* to be seen  
*āctanum* I, 170 4<sup>1</sup>  
*ko* see *kā*  
*kōda* goad  
*kōdab* V 61 3  
*kū* to shake cns to throw down  
*kūyante* I 167 8<sup>2</sup> *kūyavītana*  
 I 37 12<sup>1</sup> (b 5) *kūyuvub* I  
 166, 5 166 4 V 53 6  
*kūyām* I 16, 10 *kūyāvātha*  
 I 168 6 — *kū* to send down  
 the rin, (135) — *ā kūyavub*  
 V 59 8 — *prā kūyavanti*, I, 7  
 11 64 3 V, 56 4<sup>2</sup> *prā*  
*kūyāvāntab* I 85 4 *prā*  
*kūyāvub* V 59, 7  
*kād* to appear  
*kādānta kādāyātha* I 165 12  
 p xviii.  
*kābandab stūbh* stepping acco ding  
 to a measure  
*kābandab-stubhab* V, 52 12<sup>1</sup> p. xcvi  
 seq  
*kābandas* shine  
*kābandab*, VIII, 7, 36  
*kābandu*  
*vṛśhā kābandub*, (147)  
*kābardis* shelter  
*kābardis* I 114 5  
*kābāyā* shadow  
*kābāyā*, V 121 2<sup>2</sup> *kāyām*, II,  
 33, 6  
*ga* from *gan*  
 (X, 77 5<sup>2</sup>)  
*gaksh* = *gaggb*, to laugh  
 (284) (V, 52 6<sup>2</sup>)  
*gāgat* world  
*gāgatab* X, 11 3 — *gāgatrāb*  
*sthrūb* of what is movable  
 and what is immovable, p  
 lxxiv  
*gāgmi*, rushing about  
*gāgmayab* I, 85 8  
*gaghāna* croup  
*gaghāne*, on the croup, or behind  
 V, 61, 3<sup>1</sup>  
*gaghanatas* behind  
 (V 61 3<sup>1</sup>)  
*gaggb* to laugh  
*gāggbati* (conjecture for *gāngati*)  
 I 168 7<sup>1</sup> (V 52 6<sup>2</sup>)  
*gaggbab* to laugh  
*gāggbabtiab* V 52, 6<sup>2</sup>  
*gāgg*, see *gaggb*  
*gāgganā* bhū to rattle  
*gāgganā bhāvan* (V 52 6<sup>2</sup>)  
*gan* to be born cns, to beget  
*gayathāb* I 6, 3 *īgayanta* I  
 37, 2 *gagmire* I, 64 2 4  
*āgani* II 34 2<sup>2</sup> *gāni* VIII  
 7 36 *gā, amanab gatab* who  
 is now born and who has be n  
 born I 165 9<sup>2</sup> *gātāb* X 121 1  
 168, 3 *gātāb* V, 55, 3 87 2<sup>1</sup>  
*gātāya* of all that exists II 33  
 3 *gātāni* X 121 10 — *gāna-*  
*yantiab* V 121 7 8 *ganavintab*  
 I, 85 2 *aginavanta*, I 168 9,  
*ganayathā*, V, 58 4 *āganayab*  
 I 134 4 *divam-gigana*, X 121  
 9 — *abhi gayanta*, they were  
 born to bring (Acc.) I 168 2<sup>1</sup>  
 — *prā pra gayante* they are born  
 on and on V 58 5 *prā gāye*  
*mahi prā gābhāb* may we in  
 crease in offspring, II 33, 1  
*gan*  
*gab* and *gab* (V 77 5)  
*gāna* man  
*gānab*, I, 86, 1 *gānam* I 166 8  
*gāniya* I 166, 12 II, 34, 8  
 V, 58 4 *gānāb* I 166 14  
*gānāsab stūbh* viliant men VII  
 56 22 *gānan* I 37 12, 64  
 13 *gānānām*, VII 56, 24  
*gāni*, wife  
*gānayab* I 85 1<sup>1</sup> V 61 3<sup>2</sup> *gānib*  
 mothers I 167 7<sup>1</sup>  
*ganitr*, begetter  
*ganitā prathiyāb* X 121 9  
*ganitra* birthplace  
*ganitram* VII, 56, 2  
*ganūs* birth  
*ganūsha* V 57 5 59 6 *ganū*  
*shab* VI 66, 4<sup>1</sup> *ganūmsh*, VII,  
 56 2 *ganūb* VII 58 2<sup>1</sup>  
*gantū* a man  
*gantūm* VII 58 3  
*gānman* what is born  
*gānmanab*, VII 46, 2, *gānmane*  
 host I 166 1 — *ganumanā*, after  
 the kind, I, 87, 5



gabh

(I 37, 5)

gāmbha tasting

gāmbhe I 37 5<sup>1</sup>

gar to praise

garante tvam ākṣa, I, 2

garā a, I 38 13

gāra the weakening

gārāya II, 34 10

garitr/ praiser singer

garitā I 38 5 165 14 garitr/

II, 34 6 33 11 garitāb V

87, 8 garitārab I 2 2

gālāsha, relieving

gālāshab, II 33 7<sup>1</sup> I 43 4<sup>2</sup>)gālāsha-bheshaga the possessor of  
healing medicines (Rudra)gālāsha-bheshagam, I, 43 4<sup>2</sup>, (II,  
35 7<sup>1</sup>)

gāsuri weak

gāsuri, V 61 7

gā, people

gāsu nab among our people, VII

46 2, (X 77 5<sup>2</sup>)

gātā, see gan

gāna, birth

gānam, I, 37, 9, V, 53 1

gam, mother

(V, 61 4<sup>1</sup>)

gāmi tvā kinship

gāmi tvām I 166 13

gārā, lover

garāb I 134, 3

gā-vat procuring offspring

gā vatab (Soma) VIII 94, 5

gī to overpower

giyate V, 54 7

gigatnū, hasting

gigatnāvab, X, 78, 3, 5

gigivās, victorious

gigivāmsab X, 78, 4

gigishā, valour

gigishā (Instr.), I, 171, 3

ginv, to rouse to gladden

ginvatha, VIII 7 21 — ginvantab

sām I, 64 8

gihmām, athwart

I, 85, 11

gihvā, tongue

gihvā, I 87, 5 gihvāya, I, 168, 5<sup>1</sup>

agnāām nā gihvāb, X, 78, 3,

agnēb gihvāya pāni, drink with  
the tongue of Agni, (34)

gita for gita, (90)

gītā-dānu, bringing quickening rain

gītā-dānu, I, 165, 15, 166, 15

14 11 178 10 171 6 p xv  
gītā dānu/ (115 115) II 34

4 1 54, 9 gītā dānuab V

27 5

XV to live

gītā c, I 27, 15 17 3 V, 180,

3 gītā c, X, 186 2

giva jama good report among  
mengiva jama, VII, 46, 4<sup>1</sup>

gu to stir up

gūnānta V, 58 2 VII 36, 20

gūgūram

(I 168 1<sup>2</sup>)

gur, to weaken

guratām, II 54 10<sup>1</sup> gugurvān

hoary, I 37 9

gush to be pleased, to accept

gugushuā I 165 2 gushāmb, I,

171, 2 gushādhvam V 55 10

58, 2 VII 56 14 vātha gush

anta VII 56, 20 gushanta, VII,

56, 25 58 6 gūro-han it VII,

58, 3 gugushana, VII, 59, 2

—gushanta, they wished (with

Infin) I, 167 4, gōshat, I,

167 5

gūshra tama most beloved

gūshra tamasa, I, 87 1

guhā tongue

guhāb, VI, 66 10

gu see gu

gū, quick

gūvāb, I, 134, 1

gri, see gar

gōsha, pleasure

anu gōsham VI, 66 4 gōsham ā,

to his satisfaction, VIII 94

6

gñā, to know

ta mānab ānu gānatī, approving

thy mind, I, 134, 1, (I, 86, 3<sup>1</sup>)

—vī gānāti she finds out, V, 61,

7 see vigānyas.

gyēshra, oldest, best

gyēshabebhū I 167, 2 gyēsh

abab, V, 87, 9, X, 78, 5,

gyēshabab, X, 78, 2 gyēshabab

māntrab (439)

gyōtishmat, brilliant

gyōtishmantab, X, 77 5, gyōtish

matī, epithet of Aditi, (160)

gyōtis, light

gyōtib, I, 86, 10, gyōtishā, II,

34, 10.

takva viya chase of the takva (?)

takva viya I 134 5<sup>1</sup>

taksh, to fashion

tashāb I 171, 2 (V 58 4<sup>1</sup>)—ānu  
ātrikshata you have granted, I,  
86 3<sup>1</sup>

tātas from that

tātab X 186 3

tātra, there

I 170 4 tātro among them, I  
37 14

tāthā so

tāthā it asat, so shall it be VIII  
20 17

tād pron

sāb read sā? V, 61, 8<sup>1</sup> sā sā it,  
that very (Prasni) VI, 66 3  
tāya disā this way I 85, 11  
syāma té, may we be such V  
53, 15 —tāt, therefore, so then,  
I 166 14 167, 10, VII 56  
25 VIII 94 3, yātra tāt V  
55 7 yātha kit tat it, V 56 2  
—sa and sas p cxvii

tan to expand to spread

tatanab I 38, 14<sup>1</sup> tanavāvahai  
I, 170 4<sup>2</sup> tanvate I 134 4  
tanushva, unstring (the bow)  
II 33 14 tatan? it extended,  
V 54 5 —tatānama nr̥ṇ abhi  
we may overshadow all men V  
54 15 —ā tanānti they shoot  
I 19 8 ā tatānan, may they  
spread I 166 14 —ūt atnata  
they stretched out I 57, 10 —  
vi tatab tied V 54 11 vi  
tatam far-reaching, V 54, 12

tān race

tānā, I 39, 4<sup>1</sup>

tāna race

tānaya I 39 7

tānaya children

tānayasya I 166 8 tokām tā  
nayam kith and kin I 64 14,  
VII 56 20 tokāya tānayāya  
V, 53 13 I, 114 6 II 33 14  
toké tānaye VI 66 8 I 114,  
8 tokāshu tānayeshu, VII 46  
3

tāna adv, for ever, continually

I 38 13<sup>1</sup> VIII 94 5<sup>1</sup>

tanū, body self

tanvāb I 114 7 165 5 V 60 4  
VII 56 11 59, 7 tanūshu I,  
85 3<sup>2</sup> 88 3 V 57 6 60 4,  
VIII, 0 6 12 26, VI, 74,

3 (bis) tanvām VI 66 4  
tanūbhūb, VII 57 3 —tanvē for  
ourselves I 165 15 p xx I  
166 15 167 11 168 10 tanvē  
tanūbhūb, for your own sake, and  
by your own efforts I 165 11<sup>1</sup>,  
p xviii

tāpas

tāpasā (VII 59 8<sup>1</sup>)

tāpishāb hottest

tāpishābena hānmanā, VII, 59 8

tāpus, burning heat

tāpushā II, 34 9<sup>2</sup>

tāmas, darkness

tāmaab I 38 9 86 10 tāmāmsi  
VII 56, 20

tar see t:

Tarantā

tarantāb iva like Taranta V 61,  
10 Sarīyasī Tarantamahishī  
Taranta Vaidadarvi, (359 seq  
362 V 61 5<sup>2</sup>, 9<sup>1</sup>)

tāras speed

tarasa V 54 15

tarut: he who overcomes

nā tarutā, VI 66 8

tavās strong

tavāsam I 64 12 V, 58 2 ta  
vasab I 166 8 tavāsab V 60 4  
tavāse V, 87, 1 I, 114 1 tavāb  
tamab tavāsām the strongest of  
the strong II 33, 3

tavishī, powerful

tavishāb I 165 6 8 V, 87 5  
asmāt tavishāt, I 171 4, tavi  
shāb V 54 2, tavishēbhūb ūrmi  
bhūb (298) (II, 34, 1<sup>4</sup>)

tavisha power

tavishāb I 166 1 strong weapons,  
I 166 9<sup>1</sup>

tāvishī power

tāvishī, I 39, 2 4 tāvishībhūb, I  
64 5 10 87 4 166 4 II,  
34 1, (298) tāvishīb, I, 64, 7  
tāvishim, V 55 2

tāvishī-mat powerful

tavi hi mantam V 58 1 (I 2  
5<sup>1</sup> 443)

tavishī yū growing in strength

tavishī yavab, VIII 7 2

tāvya most powerful

tāvya (rudrāya) I 43, 1

tayū thief

tayāvab V 52 12

tigmā ayudha having sharp weapons

tigma āyudhau (Soma and Rudra)



- tmánā by their own might, \ 77 3  
 tyag to push off to drive away then to leave (270)  
 tvāga  
 tvāgasa in his scorr I 166 12 (267 seqq), tvāgas leaving, forsaking (267) attack, on slaughter, (268 seqq) weapon (268)  
 tyād, pron  
 etat tyat, I, 88 5, eshā syā I 88, 6  
 tiatr protector  
 trātārab VII 56 22  
 tri three  
 tirab kshīpab Acc, (I 64, 8<sup>a</sup>)  
 trīm sārānsi three lakes VIII 7 10<sup>a</sup>  
 tri ambaka, see tryāmbaka  
 Tritā  
 tritām II 34, 10<sup>1</sup>, tritāb II 34 14 V 54 2, tritasya VIII 7 24  
 tri dhātu threefold  
 tri dhātūni I 85 12  
 tri vrit threefold  
 of the sacrifice, (VIII, 7, 1<sup>1</sup>)  
 trīs thrice  
 dvīb trib VI 66 2  
 tri sadhasthā dwelling in three abodes (Soma)  
 tri sadhasthāsyā VIII 94 5<sup>2</sup>  
 tri stūbh threefold  
 tri-stūbham isham the threefold draught, VIII, 7, 1<sup>1</sup>—tri-stubh = 'Three step p xcvi.  
 trai, to protect  
 trāyadhve, V, 53 15, VII 59 1  
 tryambaka N of Rudra  
 tryāmbakam, VII 59, 12<sup>1</sup>  
 tva pron  
 tvā strī some woman, V 61 6 (360)  
 tvākshas energy  
 tvākshamsi, VIII 20 6  
 tvākshīyams more vigorous  
 tvākshīyāsā vāyasā II 33 6  
 tvad pron  
 kum te what has happened to thee  
 yāt te asmé, what thou hast against us I 165 3—tūbhya for tūbhyam, p cxvii seq  
 Tvāshtri  
 tvāshtra I, 85, 9<sup>1</sup>  
 tvā datta, given by thee  
 tvā dattebhū II 3, 2  
 tvā vat like unto thee  
 tvā van I 165 9  
 tvish to blaze to flare up  
 atitvishanta \ 54 12 atvishanta VIII 91 7—(I 37 4<sup>2</sup>)  
 tvish glare  
 tvishā \, 78, 6—drisi tvishé to see the light V 52 12<sup>a</sup>  
 tvishu mat blazing  
 tvishu mantab \ I 66 10  
 tveshā, terrible, fierce blazing  
 tveshāb, V 87 5 tvesham I 38 15, 168 6 9 V 53 10 56 9 58 2, 87, 6 VIII 0 13 I 114 4 5 II 33 8 tveshā sya, II 33, 14 tveshāb I 38 7 VIII, 20, 7 tveshā I 168 7  
 tveshā dyumna, endowed with terrible vigour  
 tveshā dyumnāya I, 37 4<sup>2</sup>  
 tveshā pratika with terrible look  
 tveshā pratikā, I 167, 5  
 tveshā yama whose march is terrible  
 tveshā yamāb I, 166 5  
 tveshā ratha with blazing chariots  
 tveshā rathab V, 61 13  
 tveshā-samdris terrible to behold  
 tveshā samdriso I 85 8 V, 57, 5  
 tveshyā fire and fury  
 tveshyāna VII 58 2  
 tsārin hunter watcher  
 tsārī I 134, 5<sup>1</sup>  
 dams  
 dasra from dams<sup>a</sup> (V, 55, 5<sup>3</sup>)  
 damsāna  
 damsānab, valiant deeds, I 166 13 damsānā by wonderful skill V, 87 8  
 dāmsu dāsv  
 dām u Nom pl<sup>2</sup> (I, 134 4<sup>1</sup>)  
 dāksha, power  
 dāksham X 121 8 I 134 2  
 dāksham apīsam I 2 9—Daksha and Aditi (245 seqq 251)  
 dāksha pitr, father of strength  
 daksha pitarab (247 seq) dāksha-pitarā, (248)  
 dākshinā largess  
 dākshina, I 168, 7

- dagh  
 mā parāṣṭi daghma, I : as not stay  
 behind VII 56, 21  
 dātra or dattrā, gift, bounty  
 (240)  
 Dādhyāc N pr  
 (153)  
 dabh, to hurt  
 3-dābhat VII 56 15  
 dām, house  
 dām su, I 134, 4<sup>1</sup>  
 dāma house  
 dāme VIII, 7 12, dāme-dame,  
 VI, 74 1  
 dāmya domestic  
 dāmyam VII, 56 14  
 day to divide  
 dayase thou cuttest II 33 10<sup>2</sup> —  
 (I, 166 6<sup>1</sup>)—See dā (do)  
 dātrī breaker  
 dātrā, VI 66 8  
 darsatā visible, conspicuous, beau-  
 tiful  
 darsatām, I 38 13 darsatāb V  
 56, 7, darsata, I 2, 1<sup>1</sup> darsatā,  
 I, 64 9  
 dārśya, to be seen  
 dārśyā V 52 11  
 dāvidhvat violently shaking  
 dāvidhvatab, II, 34, 3<sup>3</sup>  
 Dasa gva  
 dā a gvaḥ (Maruts?), II 34 12<sup>1</sup>  
 dasy to help  
 dasyātha VIII 20 24 dasas  
 yāntab bounteous VII 56 17  
 das, to perish  
 ūpa dasyanti V 54, 7 55, 5<sup>3</sup> —  
 dāsamānab tired I, 134 5  
 dasma varāś, shining forth marvel-  
 lously  
 dasmā varāśām, VIII 94 8  
 dasra, destroyer  
 dasrāb, V 55 5<sup>3</sup>  
 dā to give  
 dāta, II 34, 7 (c Gen) VII, 56  
 15 dehi X, 186, 3 dada, V,  
 57 7, dadub, V 52 17 dādat  
 V, 61, 10, dādāta (pra gāyai  
 amṛtasya) VII 57, 6 dātave  
 VII 59, 6, dadūśab (I 6 1<sup>2</sup>)  
 nā ditsasi, dost thou not wish  
 to give, I, 170 3—dadā, you  
 have protected, I 39, 9<sup>1</sup> —  
 ānutta=ānu datta, (I 165 9<sup>1</sup>) —  
 mā parā dāb, do not forsake, VII,  
 46 4—See dāvan.
- dā (do dyati) to share to divide  
 āva dāhiya may I pay off II 33  
 5<sup>2</sup> (I, 167, 8<sup>2</sup>, VIII, 7, 17<sup>1</sup>)—  
 See day  
 dā to bind  
 ni-dita bound (257)  
 dātī sa a dispensing treasures  
 dātī vāraḥ I 167, 8<sup>2</sup>, dā vārim  
 V, 58 2  
 dātī giver  
 dātāram (thūreḥ) II 33, 12  
 dātra sleek<sup>1</sup>  
 (241)  
 dattrā, bounty  
 dātrām I, 166 12<sup>2</sup>, dātrāt, VII  
 56 21  
 dādhrivi strong  
 dadhrvī, VI, 66 3  
 dānā, gift  
 dānā, for a gift, V, 32 14<sup>1</sup>, 15  
 by gift, V 87, 2<sup>1</sup> VIII 20, 14  
 dānavā demon  
 (114 seq)  
 dānu  
 giver or gift (115)—m, demon  
 (114 seq)—r rain (2) (115)—  
 n, water rain, (113 115)  
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 dānū giving  
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 dānu kītra dew lighted  
 dānu kītrāb uśā-ab V, 59 8 (115)  
 dānunaspat<sup>1</sup> ep of Mitra Varuṇau  
 and the Asvins  
 (115)  
 dānu mat  
 dānamat vāsu the treasure of rain  
 (115)  
 dāyas share, inheritance  
 (I, 166, 6<sup>1</sup>)  
 Dārḥyā  
 Rathavīti Dārḥya, (V, 61, 5<sup>2</sup> 55,  
 seq) dārḥyāya, V 61, 17<sup>1</sup>  
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 dāvan, giving  
 makhāśya dāvāne for the offering  
 of the sacrifice, VIII, 7 27<sup>1</sup> I,  
 134 1 (bis) to the offering of  
 the priest (47 seq)—suvitāya  
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 1<sup>1</sup> 4—dāvāne, for gifts, I  
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 86, 6, dādārat X 77, 7, dā  
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- 2 3 dadāśushe I 166, 3, V  
53 6  
darśas, see dāś  
dās, to attack  
(V 55 5<sup>3</sup>)  
Diti and Aditi  
(255 seq)  
didṛkshēnya, to be yearned for  
didṛkshēnyam V, 55 4  
didyū, flame  
didyūm VII 56 9 -weapon (I  
6, 8<sup>2</sup>)  
didyūt weapon Indras weapon or  
thunderbolt  
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ing thunderbolt VII 57 4  
VII, 46 3 (I 6 8) -didyūt  
(adhvarāśya) flame, VI, 66 10  
didhishū  
didhushāvab nā rathyaḥ like lords  
of chariots on a suit X, 78 5  
div (divyati) to throw forth to  
break forth to shine  
(I, 6 8)  
div see dyū  
divishṭi, daily sacrifice  
divishṭishu I 86 4  
divi spris touching the sky  
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divyā heavenly  
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ekab he who alone is God above

all gods, X 121 8<sup>2</sup> devānamāsub

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the keeping of the gods X 7,

7 jreshtho devānam vāsu/

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devātā god-given

devāttam I 37, 4

deva trā, towards the gods

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deva yagyā sacrifice

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deshnā gift

deshnām, VII 58, 4

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rāpasab dāivyasya, heaven sent

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dyāvaprithi heaven and earth

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dyū, heaven, sky, Dyu

Dyus = Zeus. p xxiv dyābū

ādīt b the boundless Dyu (sky)

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the sons of Dyu X 77 2

divāb āsurasya vedhāsab the

servants of the divine Dyu

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2<sup>1</sup> divāb (sons) of heaven, I

86 1 divāb sārthāya, host of

heaven, VI, 66 11 divē, 10

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sāmsab, Himmel-Job, (439) —

divāb vakshānābhyab from the

flanks of heaven (Dyu f, mother

of the Maruts) I 134, 4<sup>2</sup> —

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sky, V 57, 5<sup>1</sup> divāb prathibām,

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boar of the sky (Rudra), I 114

5, divāb prithivyāb, X 77 3

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*divā* mnam V 121 1 *divub*  
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*rāgas* *divu* (I 19 3<sup>1</sup>) (50  
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*dyū* day  
*dyaub* V, 5, 5<sup>1</sup> *diva*, by day  
 I 38, 9 VIII, 7, 6 *ūpa dyū*  
*bhūb* anu *dyūn* day by day V  
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*dauidyutali* they sparkle VIII,  
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 shone wide II 34 2  
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*dyumnā* brilliant  
*dyumnāb* VIII, 20, 16, (I, 37,  
 4<sup>2</sup>)  
*dyumnā sraṣas* of brilliant glory  
*dyumnā sraṣas* V, 54 1  
*drapsā* torrent (?)  
*drapsāb* VIII, 7 16<sup>1</sup>  
*drapsin* scattering rain drops  
*drapsinab* I 64 2  
*dravāt* *pam* quick hoofed  
 (I, 38, 11<sup>1</sup>)  
*drāvina*, wealth  
*drāvinam*, V, 54 15  
*dru*  
*dravāt*, quickly, I 2, 5  
*Druh*  
*druhāb* *pārān* the snares of *Druh*,  
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*dronakalīsa* a Soma vessel  
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*dvi gāni* having two mothers (Agni)  
*dvi gānib* (V 61 4<sup>1</sup>)  
*dvitā* twice  
 I 37 9  
*dvi* pad man  
*dvi pādab* *kātub-padab* man and  
 beast X 121, 3 *dvi pade*  
*kātub pade* I, 114 1 VI 74 1  
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*dvi* *bāi* has twofold  
*dvi bārāb* (probably *avi bārāb*)  
 I 114 10<sup>4</sup>  
*dvi mātṛi* having two mothers  
 (Agni)  
*dvi mata* (V 61 4<sup>1</sup>)  
*dvish* enemy  
*dvisham* I, 39 10 *dvishab* VII  
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*dis* twice  
*dvib* *trib* twice and thrice, VI  
 66, 2  
*dvīpā*, island  
*dvīpāni* islands (clouds) VIII 20  
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*dvēshab* haters I 167 9 V  
 77 6—*dvēshāmsi*, hateful things  
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 56, 19 58 6, II, 33 2  
*dhan*, to shake  
*dhanayante*, I 88 3<sup>2</sup> *dhanā*  
*yanta* they have rushed forth  
 I 167 2  
*dhāna* treasure  
*dhānā*, I 64, 13  
*dhāna* *arā*  
*dhāna arāam* may be *dhāna*  
*rikam* p lxxxv<sup>a</sup>  
*dhana-sprīt* wealth acquiring  
*dhana spritam*, I, 64 14<sup>1</sup>, VIII  
 7 18  
*dhānus* bow  
 from *dhan*, (66)  
*dhānta* *rnas*  
*dhānta arnasab*, may be *dhānta*  
*arnasab* p lxxxv<sup>a</sup>  
*dhānta* *kyūt* shaking the sky  
*dhānta kyūtāb* I, 168 5<sup>2</sup>  
*dhāntan* bow  
*dhāntani*, VIII, 20, 12 *dhānta* II  
 33 10 (66) (VIII 20 4<sup>2</sup>)  
*dhāntan*, desert dry land  
*dhāntan* *kit ā* I, 38 7 *dhānta*  
*su*, V, 53, 4<sup>2</sup> *dhāntanā*, V, 5,  
 6—*dhāntani* the tracts (of the  
 sky) VIII 20 4<sup>2</sup>  
*dhārman* power  
*dhārmazā*, I, 134, 5 (bis)  
*dhav*, to run  
*dhavadhve* V, 60 3  
*dhā* to place to bring, to offer to  
 bestow to give (c Loc an  
 Dat) pass to take to assume  
 to gain



dadhé (vrká tâti) II 34 9<sup>1</sup>  
 dhub V 58 7<sup>1</sup> dadhanti VII  
 56 19 —dadhuhvé will you  
 take I 38 1 dadhuhve you  
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 121, 7 8 I 64 1ávishib dha  
 to take strength (I 64 7<sup>3</sup>)  
 dadhire (vîram), they have  
 assumed II, 34 13 dadhinaab  
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 rejoice V 53, 5 —â dadhânâb  
 bringing I 165 12 p xviii  
 â dadhanâb nâma, assuming a  
 name, VI, 66, 5 garbham â  
 adhât she conceived the germ  
 VI, 66 3 â hitâ piled up I  
 166, 9 —ní dhattâ, put down I  
 271 1 adhi ní dhehi asme  
 bestow on us I 43, 7 —sam  
 âdiatta mām êkam you left  
 me alone I, 163 6<sup>1</sup> p xvi  
 sām dadhe, it is held I, 168 3  
 sām vi-dyútî dādhati they aim  
 with the lightning V 54 2  
 sām dadhub parvaśab they  
 have brought together piece by  
 piece VIII 7 22<sup>1</sup> —See dhâtî,  
 and dhyâ for dhimahi

dhâtî bestowing

dhâtîrab VIII, 7 35

dhânya

dhanyâm bîgam, the seed of corn  
 V 53 13

dhâman abode law company

dhâma bhûb in their own ways. I  
 85 11 —dhâmnab (mârutasya),  
 domain, I, 87 6<sup>2</sup> (dâvyasya),  
 host, VII 58, 1<sup>1</sup> —pârasmin  
 dhâman ritasya, in the highest  
 place of the law I, 43 9<sup>1</sup> —  
 (27, 383 seq)

dhârayât kshûti supporting 1 earth  
 ep of Aditi, (260)

dhârâ, stream

dhârâb I 85, 5<sup>2</sup>

dhârâvarâ charged with rain

dhârâvarâb, II, 34 1<sup>1</sup>

dhav to run

vi-dhâvatab rushing about, I 88 5

dhivyâ vasu, rich in prayers

dhivyâ-vasub, I 64 15<sup>2</sup>

dhivyâ sam, engaged in prayer  
 (166)

dhî prayer

dhîyam, I, 88, 4, II, 34, 6<sup>2</sup>, I, 2,

7 dh yam dhiyam, prayer after  
 prayer I 169 1 dh yâ I, 166  
 13 dhivajamî (V 87 9<sup>1</sup>) (166)  
 dhiyab I 134 2 (bis), dhiyâb  
 I 87 1 dhibhib V 52 14 —  
 itthâ dhiyâ, thus is my thought  
 V 61 15<sup>1</sup> I 2 6<sup>2</sup>

dhiti r v r

dniti bhûb V 5 11

dhira v v

dhira I 61 1 VII 56 4

dhûni roari

dhunayab the ro rers (Maruts),  
 I, 64, 5<sup>2</sup> 87 3, V 60 7 VI  
 66, 10 V 78 3 dhunânâb  
 V, 87, 3 VIII 20 14 —  
 dhûnio shouting VII 56 8<sup>1</sup>

dhûni vrata given to roaring

dhûni vratam V, 58, 2 dhûm  
 vrataya, V 87 1

dhûr shaft yoke

dhûb-sû V, 55 6, X 7, 5, dhurî  
 V 56 6 (bis), 58 7 I, 134 3  
 (bis)

dhû to shake (with two Acc)

dhûnuthâ, I 37 6 V 57 3<sup>1</sup> —  
 vî dhunutha, V 54 12<sup>1</sup>

dhûb-sâd charioteer

dhûb-sâdab, II, 34 4

dhûti shaker

dhûtayab (Maruts) I 37, 6 39 1  
 10 V 54, 4 VII, 58 4 VIII  
 20 16 (V, 87 3<sup>2</sup>), dhûtayab I  
 64, 5, 87 3 168 2, V 61, 14

dhûrv

dhûrvan (48)

dhv to hold

dadhire, I 64 10, 85, 3, (nâ  
 mâni) I, 87 5 dâdhâra he  
 established V, 121, 1 dhârâ  
 yante vratâ they observe their  
 duties VIII, 94 2 dhârâye-  
 thâm, may you maintain, VI 74  
 1 —âdhi sriyâb dadhire, they  
 clothed themselves in beauty,  
 I 85 2<sup>1</sup> —vî ânu dhire they  
 spread out behind I 166 10  
 —ní dadhré he holds himself  
 down (Dat.) I, 37 7<sup>1</sup>

dhvish to defy

â dhvish, I, 39, 4<sup>2</sup> V, 87, 2 —da  
 dhvishvân, daring, I, 165, 10<sup>1</sup>

dhvishatâ, adv, boldly  
 I, 167, 9<sup>1</sup>

dhvishat vîn full of daring

dhvishat vînaab V, 52 2<sup>1</sup>

- dhṛishnū** bold  
**dhṛishnū** I 6 2 **dīrishnu** VI 66 5  
**dhṛishnu** I 16-9 **dhṛishna**  
**vaś**, V, 52 14<sup>2</sup> pp cxi cxi  
**dhṛishnū** VII 56 5  
**dhṛishnū** oḡas, endowed with fierce  
force  
**dhṛishnū-oḡasab** II 34, 1  
**dhṛishnu** vā boldly  
V 52, 1 2 4  
**dhṛi hṇū-sena** followed by daring  
armies  
**dhṛishnū senā** VI 66 6  
**dhe** to suck  
**gāṭh** dhayati the cow sends forth  
her milk VIII 94 1<sup>1</sup>  
**dhēnā** stream (of milk) du, lips  
**dhēna** I 2 3<sup>1</sup>  
**dhenū**, milch-cow  
**dhenub** II 34 8 I 134 4<sup>3</sup>  
**dhenū** II 34 6 **dhenāva**  
V 53 7 55 5 I 134 6 **dhe**  
**nūnām** V 61 10 **dhenū** bhīś  
II 34 5—**dhenū** (neut) VI  
66 1<sup>1</sup>  
**dhēshṛba** most generous  
**dhēshṛbab** I, 170 5  
**dhmā** to blow  
**dhāmantaś** I 85 10 II 34 1<sup>6</sup>—  
**dhāmanti** īnu, foam along VIII  
7 16  
**dhya**  
**tāsya dhīmaḥi** that we pray for  
VIII 7 18  
**dhṛag** to float  
**dhṛagataś** I 165 2—**prā** adh  
**raḡan** they rushed forth I,  
166 4  
**dhru**  
**dhruvāse** Inf, (I 87, 6<sup>1</sup>)  
**dhruvā**, firm  
**dhruvā** I 167 8  
**dhruva** kyūt, throwing down what is  
firm  
**dhruva** kyūtaś, I 64 11 (I 168, 5)  
**dhvan** to dun to dun  
(I, 64 5<sup>2</sup>)  
**Dhvasra**  
(360) (V 61 5, 9<sup>1</sup>)  
**nā** not  
**naḥi nā**, I, 19 2 39 4 **nā nō** I  
170 1, **naśib-nā** I, 165 9—  
**kvā nā** where not I 38 2<sup>1</sup> **nā**,  
not interrog I 170 3—**ka na**  
and **kanā**, (26; 66 eq)—**nā**
- āha** nowhere never V 34 4  
10—**arānām nā** **āramāś** for  
**aramam nā** **nīkaruma** VIII 20  
14<sup>1</sup>  
**nā** like  
**nā** and **nā** I 85 8<sup>1</sup> **nā rōkaś**  
VI 66 6 I 64 9<sup>1</sup> VIII 20  
14<sup>1</sup> V 7, 1<sup>2</sup>  
**nakś**  
**nāśib** nothing I 165 9 no one  
VII 56 2 not, VIII 20 12  
**nakt** **nakta** night  
(V 52 16<sup>1</sup>)—**nāktam**, by night  
VIII, 6  
**nakś** to reach  
**nāś hanti** I 166 2 **nakshante**  
VII 58 1  
**nad** Cms to cause to tremble  
**nadavanta** I 166 5<sup>1</sup> (I 37 7<sup>1</sup>)  
**nad**, to roar  
**nanadati** I 64 8—**ānānadati** they  
resound, VIII 0 5  
**nada** reed  
**nadīśva**, II 34 3<sup>2</sup>  
**nadī** river  
**nadīnām** V 52 7 **nadīvaś** V 55 7  
**nāpīt** offspring  
**mīhāś nāpītam** I 37 11<sup>1</sup>—**sava**  
**śib** **napataś** (VI 66 11<sup>1</sup>)  
**nabhanū** spring  
**nabhanū** V 59 7<sup>2</sup>  
**nābhas**, he sky between heaven and  
earth  
(V, 121 5)—**nābhasaś**, cloud I,  
167 5  
**nam** to bow  
**ānamam** (**vadha** **śnaś**) I escaped  
I 165 6<sup>1</sup> p xvi **namadhvam**  
**incline** VII 56 17 **kuvit nām**  
**sante**, will they turn VII 58  
5—**ā namanti** they bend VII,  
56 19 **prāti nanāma** he makes  
obedience II, 33 12  
**nāmab-vrikṭi**  
(I 64 1<sup>2</sup>)  
**namayishnu** able to bend  
**namayishnavab** VIII 20 1<sup>1</sup>  
**nāmas** worship  
**nāmasā** (I 165 1) II, 34 14 I  
114 2, 5 I 171 1 **nāmasū**  
(**vīdhāśaś**), I 171 2<sup>2</sup>, **nāmab-**  
**bhīś** salutations V 60 1 II  
33, 4 8 **nāmab** (**āvokāma**) sup  
plication I 114, 11  
**namasy** to worship  
**namasya** V 52 1, II 3 1



nishangin carrying quivers

nishanginab V 37 2

nishkā golden chain

nishkām II, 33 10

nishīya strange hostile

(I 166 2<sup>3</sup>)

nīs, out of, from (c Abl)

nīb (nayata), V 55 10, nīb (ka  
krame), V 87, 4

nī to lead

nāyatha, VII, 59, 1 — nayata ākkā

nīb, lead us towards, and out of

V, 55, 10 — ānu neshatha, con

duct, V 54 6 — vī nayanti, they

lead about I 64, 6<sup>3</sup> — See pra

netrī

nīla prishṭha

nīla prishṭhāb hamsāsab the swans

with dark blue backs VII, 59, 7

nū, indeed now

nākīb nū I 165, 9 utā va nū, V,

60, 6, utō nū VIII 94, 6 yā

nū, I 165 10 yē ka nū, V 87

2 yān ko nū VI 66 3 — nū

ait interrog part., I 39 4<sup>2</sup> VI,

66, 1 5 VII 56 15, nū in

terrog I, 64 15<sup>2</sup> II 33 7 V,

52, 15<sup>1</sup>

nu to shout

anūshata I 6 6 nāvamanasya

who praises you II, 34, 10<sup>1</sup>

nud, to push

nunudre, I, 85 10 11 88, 4,

nutthāb thou shookest, (I, 165,

9<sup>1</sup>) — āpa nudanta, they drove

away I 167, 4, parā nūde, to

attack, I 39, 2

nūtana new

nūtanam, V 55, 8

nūnām, now

I, 39, 7 165, 12 170, 1, V, 56,

5 58 1, VIII, 20 15 — kāt ha

nūnām, I, 38, 1 VIII, 7, 31

kvā nūnām I 38 2, VIII, 7

20, kāb nūnām, V, 61 14

nri, man, hero

nārāb nā ranvāh like gay men VII,

59, 7 nri bhyab (pārve gāve

tokāya) I, 43, 2 nri bhyab

nāri bhyab I 43 6 satāsya

nriām I, 43 7 narām nā sām

sab (Indra) II 34 6<sup>1</sup> nri bhiab,

I, 64, 13, nāri āpamsi, see nārya

— nāiā (Indra and Vāyu), I 2

6 narāb men (Maruts), I 37

0, 86, 8, 165, 11 V 53 15

54, 10 59 3 61 1 VII 59

4 VIII 20 10 16 nārāb I

39, 2 64 4, 10 85 8 166,

13 V 52 5 6 8 11 53 3,

6 54 3 8 55 3 57 8 58 8

59 2 5 61 3 VII 56 1 57

6 VIII 7 29, 20 6 7 nri

I 171 6<sup>1</sup> V 54 15, 58 2 nri

bhiab V, 87 1, narām rībhukhāb

I 167 10

nri okas see narokas

nrit to dance

nritub V 52, 12

nri tama most manly

nri tamāsab I 87 1

nritū dancer

nritavab (the Maruts) VIII, 20 22

nri mānas, manly minded

nri-mānāb I 167 5

nriṇṇa manhood

nriṇṇām V, 54 1 VII 56, 5

nriṇṇā manly thoughts V, 57

6, nriṇṇāb manly courage VI

66 2

nri vat with children and men

(208)

nri-vāhas who can carry the heroes

nri vāhasa, I, 6, 2

nri sāk friend of man

nri sākab I, 64, 9

nri hān killing men

nri hā, VII 56 17 — Ep of Rudra

(I, 114 1<sup>2</sup>)

nedishṭha, nearest

nedishṭham, V, 56 2

néma many a

némab V 61 8

nemī felly

nemāyab I 38, 12

Nódhas

nódhab I 64, 1<sup>1</sup> (124 seq)

naú ship

nāvab, V 54 4 naúb V, 59, 2

pakshá, wing

pakshān, I, 166 10

pakshin, winged

ryenāsab pakshinab VIII, 20, 10

pagrá, mighty

pagrām, I 167, 6

pánkan five

pánka hótin II, 34, 14

Pañkala

krivi = Pañkala<sup>2</sup> (VIII, 20, 24<sup>1</sup>)

paní, miser

panáb, V, 61, 8

pa to fl  
paptu/ V, 5) , p'atitab, VIII  
7 35 - 1 paptitab to I 8t  
r<sup>2</sup>, 4 apaptan VII 59 7 -  
vi patitab ven flv across I,  
168 6, vi papti n they we e  
scrite ed VIII, 20 4  
pat (patynte)  
pātyamānam having taken (a  
name) VI 66 1 tāv h b pat  
(I 61 7<sup>2</sup>)  
pati, lord  
bhū'asya pātib V 121, 1 brāh  
manab patim I 58 13<sup>1</sup> pātavab  
ravimam, X 121, 10 V 55 10  
pātni wife  
gāni with patni, (I 85 1<sup>1</sup>)  
pathin path  
patha (yamāva) on the path I,  
38, 5<sup>1</sup> kena kit pathā I 87,  
2 pa hi bhūb II 34 5, X 168,  
5 pantham sūryāya yatave a  
path for the sun to walk, VIII  
7 8<sup>1</sup>  
pathya, path course  
pithvāb V 54 9, VI 66, -  
pad to go depart  
pad shrā, I 38 6<sup>2</sup>  
pad foot  
pat-sū V 54 11  
pan to glorify  
panayanta, I 87 3  
panasyū, praiseworthy glorious  
panisyūm, I 38 15 V 56, 9  
panasyāvab, V 77 3  
paniyas, more glorious  
pāniyāsi (tāvisu) I 39 2  
payab-dhā sucking  
payab dhāb VII 56 16  
pavab-vridh, increasing the rain  
payab vridhab, I, 64 11  
pāyas, milk (rain)  
pāyasā, I, 64, 5, 166, 3 pāya  
ghritā vat, I, 64, 6<sup>2</sup>  
par see pri  
pāra, highest  
pārasmin dhāman I 43 9 pāram  
top I 168 6—pare yuge, in  
former years I 166 13  
pāra para one after another  
parā para, I, 38, 6  
paramā, further  
paramāb, I, 167 2 paramāsyāb,  
V, 61, 1<sup>1</sup>  
parās beyond (c Acc)  
parāb, I 19, 2

pa ā prep  
adv far away, I 167 4  
patālāt from far  
V, 7 6  
pa āśa, far away  
are parāśāśe VI, 74, 2  
para vat fur  
parā vātrī from afar I 39 1  
VIII 7 26 X 79 7 far V  
3 8 paramasyāb purī vātab  
from the furthest d tance V,  
61 1<sup>2</sup> para vātrī, in the dis  
tance, I 134, 4  
pārī prep  
pārī (tasthūshab) round I 6, 1  
(aguā) I, 88 4—With Abl,  
from V, 59 7, VII, 46 3—  
parī excessive (104 seq)—  
Synizesis of pārī p cxxiii  
puri krovā reviler  
pārī krovām (104)  
parikshama, withered away  
(104)  
pari gman traveller  
pari gman (Indra) I 6 9  
pārī gri running swarming around  
pārī grayab I, 64, 5 V 54 2  
(bis)  
pari dveshas, a great hater  
pārī dveshasab (104)  
pari pri  
pari priyab, great lovers or sur  
rounding friends, (105)  
pārī prita love very much  
pārī pritab, (105)  
pari prīsh scattering moisture  
pārī prīshab X 77, 5  
pari badh harasser  
pārī bādhab I 4, 8<sup>1</sup>  
pari manyū wrathful  
pārī manyave I, 39, 10<sup>1</sup>  
pari rap, enemy  
pārī rāpab (104)  
parilaghu, perlevis  
(104)  
parishābāa robe  
(I, 6 1), (29)  
pari-stūbh  
pārī stūbhab, shouting all around  
I, 166, 11—parī stūbhab (ishab)  
standing round about (VIII, 7  
1<sup>1</sup>)  
pari sprādh, rival  
pārī sprādhab, (104)  
pari-srut  
pari-stubh=pari-srut, (VIII, 7 1<sup>1</sup>)

- párimas** wealth  
**párimasā** I 166 14  
**pāru** hni (speckled) cloud  
**pārushayam** V, 52, 9<sup>1</sup> (V 53 9<sup>1</sup>)  
**pārus** knot  
 (66), p xxv  
**parāyā** cloud  
**parānyena** I 38 9<sup>1</sup> **parānyab**  
**iva**, I 58 14<sup>1</sup> **parānyam** V  
 53 6<sup>1</sup>  
**pārvata**, mountain (cloud)  
**pārvatab** V 60 2 3 **pārvatab**  
**giriḥ** I, 3<sup>1</sup> 7<sup>1</sup> **pārvatam** **girim**  
 V 56 4<sup>2</sup> **pārvatam** I 83 10  
**pārvatab** I 64 3 V 54, 9,  
 55, VIII 7 2, 34 **pārva**  
**tāsab** V 87 9 VIII 20, 5  
**parvatan**, I, 19, 7<sup>1</sup> 39 5  
 64 11 166 5<sup>1</sup> V 57 3, VIII,  
 7 4 23 **parvatasva**, V, 59 7,  
**pārvatānām** (āśāb) I, 59 3<sup>2</sup>  
**pārvateshu** V 61 19 VIII 7,  
 1 20 25 —p xxv  
**parvata** **kyūt** shaking the mountains  
**parvata** **kyūte**, V, 54 1 **parvata**  
**kyūtab** V 54, 3, (I, 168, 5<sup>2</sup>)  
**pārvan** knot  
 (66) p xxv  
**parva** **śas** piece by piece to pieces  
**parva śāb** VIII 7, 22<sup>1</sup> 23  
**pārśāna** valley  
**pārśānāsab** VIII 7 34  
**pavī**, tire (of a wheel)  
**pavī bhiḥ**, I, 64 11 **pavyā**, I 88  
 2<sup>2</sup>, V 52, 9 **paviṣhu**, I 166,  
 10 **pavī bhyab** I, 168, 8  
**par** to see  
**pāryan** I 88, 5 V, 53, 3 **pasy**  
**antab** VIII 20 26 —**pari-āpas**  
**yat** he looked over, X, 121, 8  
**pāri apāryan** they looked about  
 for (Acc) I, 168 9  
**parū**, catile  
**parvāb**, I 166, 6, **parūm** (āryam)  
 V, 61 5, **pārve** I, 43 2  
**pasupā** shepherd  
**pasupāb** **iva** I, 114, 9<sup>1</sup>  
**parśāt** behind  
**parśāt dagh** to stay behind, VII,  
 56 21  
**Pastyā**, N of a people  
 (398)  
**Pastya** **vat** N of a country  
**pastya vati** VIII, 7 19<sup>1</sup> —Adj  
 filled with hamlets (399) —
- Subst** sacrificial esse. (VIII  
 7, 29<sup>1</sup>)  
**pastyā**, housewife ep of Aditi  
 (260)  
**pa**, to protect  
**pānti** I 167, 8<sup>1</sup> V, 52, 2 4 **pāsi**  
 I, 134 5<sup>1</sup> (biv) **pāhi** I 171 6  
**pāthāna** I 166 8 **yūyām**  
**pāta**, VII 56 25, 57 7 58 6  
 47 4 —ni **pānti** they ward off  
 VII 56 19  
**pa** to drink  
**pathā**, I 86 1 **pāhi** I 2 1 **pi**  
**tāsab**, I 168 3 **pibanti** **asya**  
 VIII 94 4 5 **piba**, V 60, 8  
**pibata**, VII, 59 3<sup>1</sup> **pibantab**,  
 V 61 11 **pibadhya** I 88 4  
**pāgas** splendour  
**pāgasā ātyenā**, II 34, 13<sup>8</sup>  
**pāgasvat** brilliant  
**pāgasvantab** (virāb) X, 77 3  
**pānī** hand, hoof  
 (I 38, 11<sup>1</sup>)  
**pātra**, vessel  
 three **pātras** filled with milk and  
 Soma, (VIII 7 10<sup>2</sup>)  
**Pāthya**  
**Vṛishan Pāthya**, (153)  
**parā**, the other shore  
**pārē** I 167, 2 **parām** (**pārshī nab**)  
 II 33 3 **pārām**, the end V  
 54 10  
**pārāvata**, pl extranei, strangers  
**pārāvatab**, V 52, 11<sup>1</sup>  
**pārāvata hān**  
**pāravath gbnī** (Sarasvatī), (V 5  
 11<sup>1</sup>)  
**pārthiva**, earthly, earth  
**pārthivam** (śādma) I 38 10<sup>1</sup> V  
 87 7<sup>1</sup>, **pārthivā divyāni** I 64  
 3 **pārthivāb** V 52 7 —**pār**  
**thivāt ādhi** from above the  
 earth, I, 6 10 (51 seq) **pār**  
**thiva ragas dyū** (I, 19 3<sup>1</sup>) **par**  
**thivāni** earth, sky and heaven,  
 (52) **viva pārthivani**, the whole  
 earth, VIII 94, 9  
**pārya**  
**pārye dyōb**, at the close of the  
 day, VI, 66, 8<sup>1</sup>  
**pāvakā**, pure  
**pāvakāsab**, I, 64, 2 **pāvakām**, I  
 64 12 **pavakēbni** V 60 8  
**pavakab** VII, 56 12 57, 5,  
**pāvakān**, VIII 20, 19 —**pāvaka**  
 — — — p cxvi seq

pari, snake

pārīn the snakes of (Druh) VII  
59, 8, varunasya pasat, VI 74, 4

pitṛ father

pitā I, 38 1, 186 pitṛam  
II, 33 12 pitāram utā matāram  
I 114 7 pitub I, 8, 5 pitṛ  
nam na samśāb, like the privers  
of our fathers 18, 5 —  
mānuḥ pitā, I 114 2, II, 33,  
13 — pitāb maruṭm, Rudra the  
father of the Maruts I 114 9  
II 33 1 pitā, V 60, 5, pi  
tāram V 52 16 pitré marū  
tām I 114 6

pitrya, of the father or fathers

pitryam (ukthān) VII 56 23  
pītyam (vāyab) VIII, 20 13

piv to sprinkle pour out

pinvanti I 64 5, 6<sup>a</sup> pivate, II,  
34 8, pīvanti ūtsam they fill  
the well V 54, 8, VII, 57, 1

pīpishvat crushing

pīpishvati I 168 7

pīpishu wishing to drink

pīpishavab VII, 59 4

pippala, apple

pippalam rūrat, the red apple (the  
lightning) V, 54, 12<sup>1</sup>

pi to adorn

pipse he decked himself II 33 9,  
pipse it has been laid V 57 6  
piśtām bedecked, V, 56, 1 —  
abhi pipire, they have adorned,  
V 60, 4 — ā pwanāb, adorning,  
VII, 57 3

pi, gold

(I 64 8<sup>1</sup>)

pirā gazelle

pirāb iva, I, 64, 8<sup>1</sup>

pirāṅga, tawny

piṛāṅgab (horses), I, 88 2

pirāṅga arva having tawny horses

pirāṅga-arvāb, V 57 4

pish, see pīpishvat

pīti drinking

pitāye, for to drink, I, 166 7, VII  
59, 5 asyā sōmasya pītāye VIII,  
94 10 to 12 pītīm arhasi thou  
art worthy to drink, I, 134, 6 (bis)

pūms man

pūmsab V, 61, 6, pūmān, V 61, 8

putrā, son

putrām I 38 1, putrāb (prāneb),  
V 58 5, (rudrāsyā), VI, 66, 3  
drvāb putrāsab X, 77, 2

putra krthā

putra krthi nīgīnayab, wryvau  
ēv tektonoua, V, 61 3<sup>2</sup>

pūnar again

I 6 4 VII 48 5 VIII 20 2

pū stringhold

pūb-bhūb I 166, 8

purandhrī housewife

(I 134 3<sup>1</sup>)

pūram dhū morning, dawn

pūram dhūm I, 134, 3<sup>1</sup>

purās in front

purāb, I, 1, 0, 4

purā

of vore I, 39 7 V 53 1 fo

merly I, 167 10 VII 56, 2

VIII 7 21

purisha, soil

from pri, (I 64 12<sup>b</sup> V<sup>b</sup> 55, 5<sup>2</sup>)

purishin

purishm marshy, V 53, 9 — pur

shizab, cultivators of the lan

yeomen V 55, 5<sup>2</sup>

purū many

purū, I 166, 3 13, pūrviḥbūb

86 6, pūrviḥ, X, 77, 2

puru kshū nourishing many

puru kshūm VIII, 7 13

puru kandrā resplendent

puru kandrā (for Pada puru kan

rāb) V, 61 16<sup>1</sup>

puru tāma, manifold

puru tāmam, V 56 5

puru-drapsā rich in rain drops

puru-drapsāb, V, 57 5

puru prīsha invoked by many

puru prāishāb, I 168, 5<sup>3</sup>

Puru mīlba

puru mīlāya, V 61, 9<sup>1</sup> (V 6

5<sup>1</sup>), (359 seq, 362)

puru rūpa, assuming many forms

puru rūpab II 33 9

purusha-ghnā, man-slaying

purusha ghnām, I, 114, 10

purushātā men as we are

VII 57 4

Purushanti

(360) (V 61 5<sup>2</sup> 9<sup>1</sup>)

puru sprīh, much desired

puru-sprīhab, VIII, 20, 2

Purītravas

(307)

push, to prosper

pūshyati I 64 13<sup>a</sup> pushyema, I

us foster I 64, 14 pūshyar

nrmām, rich in manhood, VI

- 56 5 pushām prosperous I  
114 1 —See pushyās  
pushi prosperity  
pushisthu I 166 8  
pushi vārdhana, wealth increasing  
(Rudra)  
pushi vārdhanam VII 5, 12  
pushyās prosperity  
pushyāse VII, 57, 5  
pū, to clean  
punishc (V 58 1<sup>1</sup>) punāś, who  
clean themselves from (Acc) VI  
66 4<sup>2</sup> putasya clarified (Soma)  
VIII 94, 5 —pivanta (VII 56  
3<sup>1</sup>)  
pūtā-dakṣha endowed with holy  
strength  
pūtī dakṣham I 2 7<sup>1</sup>  
pūtā dakṣhas, endowed with pure  
strength  
pūtā dakṣhasaḥ, VIII, 94 7 10  
pūtābhṛt a Soma vessel  
(VIII 94 5<sup>1</sup>)  
Pūru N of a people  
(398)  
pūrva, former, old  
pūrvāsu vī ushishu VIII 20, 12  
pūrvān iva sākṣin, V 53 16  
pūrvam ancient I 166 1 —  
pūva before opposed to ūpara  
behind, (I 167 3<sup>8</sup>)  
pūrvā pīti the early draught  
pūrvī pitaye I, 19, 9<sup>1</sup> 134, 1<sup>1</sup>  
(bis)  
pūrvyā old  
pūrvyām, V 53, 8 pūrvyāb (agnīb),  
old, or first, VIII 7, 36<sup>1</sup>  
Pūshan  
is kapardin (I, 114 1<sup>2</sup>)  
priksh, food  
priksham yā, to go in search of  
food (II 34 3<sup>4</sup>) prikshé, to  
feed, II 34, 4<sup>1</sup>  
prikshām, adv quick  
II 34 3<sup>4</sup>  
Prikshayāma, N pr  
(V 54 1<sup>2</sup>)  
priksha yāvan (?)  
priksha yāvane (V 54 1<sup>2</sup>)  
prik  
pra prikṣatī (dhēna) satisfying,  
I 2 3<sup>1</sup> —prikshase, (I 6, 7<sup>2</sup>)  
prīti a liberal worshipper  
prīmatāb I 168 7  
prīt battle fight  
prīt sū, I 64 14, VIII, 20, 20<sup>1</sup>  
prītanī battle  
prītanāsu, I 85 8, VII 56 22  
23, 59 4  
prithivī earth  
prithivī antśukṣha dyū (50)  
prithivī rīgas dyū (I 19, 3<sup>1</sup>)  
prithivī X 1 1 5 I 59 6  
the earth trembles I 37 8 V  
54 9 56 3<sup>1</sup> 60 2 VI 66 9  
opens wide V, 58 7 prithivī  
uta dyāś I 114 11 prithivīm  
X 121 1 V 57 5 (vi undanti)  
I 58 9 V 54 8 prithivyāb  
X 121 9 I 38 59 3, X  
77, 3 168 1 prithivya, V  
59, 1 prithivyām, I 168 8 —  
prithivī, 1 e prithivī (255)  
=prithivī pp cxx cxxi  
prithū broad  
prithūm I 37 11 dīrghām  
prithū, far and wide V 87, 7 —  
prithivī, (235 260)  
prithu grīya wide spreading  
prithu grāy, I, 168 7<sup>1</sup>  
prithū pām  
(I 38 11<sup>2</sup>)  
Prīmi, Prīmi, the mother of the  
Maruts  
prīmib I 168 9<sup>1</sup> V 60 5 VI  
66, 1 3<sup>1</sup> VII 56 4 (V 61  
4<sup>1</sup> VIII 94 1) prīnim V  
52, 16 prīnyāb II 34, 2<sup>8</sup>,  
10 prīneś putrāb V 58 5 —  
prīnyāb the clouds VIII 7  
10<sup>1</sup>  
prīmi-mātr, pl, sons of Prīmi  
prīmi matarāb, I 38 4 V 57 2  
3 prī, I, 85, 2 V, 59 6, VIII  
7 3, 17 —(I 85, 3<sup>1</sup> 168 9<sup>1</sup>  
II, 34 2<sup>8</sup> V, 61, 4<sup>1</sup> X, 78  
6<sup>1</sup>)  
prīshat-arya, with spotted horses  
prīshat-aryaḥ I 87, 4<sup>1</sup> prīshat-  
arvāśaḥ II, 34, 4 —(I, 37 2<sup>1</sup>,  
II 34 3<sup>5</sup>)  
prīshati, the spotted deer (the  
clouds)  
prīshatibhūb I, 37, 2<sup>1</sup>, 64 8, II  
34, 3<sup>5</sup> V 58 6<sup>1</sup> prīshatib I,  
39 6 85 4 5 V 55 6<sup>1</sup> 57,  
3 VIII, 7 28 prīshatishu, V,  
60, 2 —(I, 87, 4<sup>1</sup> V 5 1)  
prīshatā back  
prīshatām (divāb) I 166 5 (V  
54 1<sup>2</sup>), prīshatē (śādab) V 61  
2, (V, 61, 3<sup>2</sup>)



*prishṭhā* prayag

(V, 55 1<sup>1</sup>)

*prishṭhā* yāgyan

divāb ā *prishṭhā* yagvane who sa  
crihee on the height of heaven  
V 54 1<sup>2</sup>

*pra* (or *par*) to carry over

*pārshatha* you carry off I 86 4<sup>1</sup>

*pārshināb pārām āmhasāb* carry  
us to the other shore of anguish  
II 33 3, —*āti parāyatha* you  
help across, II 34 15 (I 86  
7<sup>1</sup>)—*apa par* to remove *nib par*  
to throw down, (I, 86 7<sup>1</sup>)

*pra* to fill

*pipartara*, fulfil I 166 6<sup>2</sup>, (221)  
—*pūrṇā* (naṭb), full V 55 2

*pēśas*, form

*pēśāb* I 6 3, see *aperās*

*pōsha*, fulness

*pōsham* (rāyāb) I 166, 3

*paumsya* valour

*paumsyebhīb* I 163, VI 66  
2 *paumsya*, manly deed I  
166 7 V 59 4 *vrishm*  
*paumsyam* manly work VIII  
7 23

*pya* to fill to swell

*pipyata* II, 34 6<sup>2</sup> *pipāya*, it is  
brimming VI 66 1 *pipyūshim*  
(isham) swelling VIII 3  
*pipyūshīb* (ishāb) VIII 7 19

*prā*, prep

*pra* (āti *tasthaū*) I 64 13 *pra*  
(verb understood) V 54 2 87,  
3<sup>2</sup> *prā rātheshu*, I, 83, 5

*pra* *avitrī* see *av*

*pra* *kriṣṇin* playing about

*pra-kriṣṇāb* (the Maruts), (I, 6,  
8<sup>2</sup>) VII 56 16

*prā-ketas*, wise

*pra ketasāb* I 39 9 V 87 9  
*prā ketasāb* I 64, 8 attentive  
VIII, 7 12, *prā ketas* (rudrāya)  
I, 43, 1

*prakkā* to ask

*sām prakkāse* thougreetest, I 165  
3<sup>2</sup> p xv —See ā *prikkāya*

*pra gā*, offspring

*pra gāyā* VII, 57 6 *pra gābhīb*  
*prā gāyemahi* II 33 1—*pra*  
*gāb* beings, I, 43 9

*Pragāpati*

*pragāpate*, X, 121 10

*pra gātā* expert

*pra gātārab nā gyēshībāb* X, 78 2

*pra tarām*, further

V 55, 3

*prā tavas* endowed with exceeding  
power

*prā avasāb* I 87 1

*prāti* prep

to I 19 1 171 1, towards I  
88 6 165 12 me arapat

*prāti* V 61 9

*prati skābh* see *skamibh*

*pratnā* old

*pratnāsyā*, I 87 5

*prā tvakshas* endowed with exceed  
ing vigour

*pra tvakshasāb* I, 87 1 V 57  
4

*prath* to spread

*prāthushībā* (the earth) opened wide

V 58 7 *paprathē* (the earth)

is stretched out V 87 7<sup>1</sup>—*ā*

*pīpiathin* they spread out

VIII 94 9

*prathamā* first

*prathamā* I 166 7, *prathamāb*  
II 34 13 *prathamāb āpūrvyāb*  
I 134 6<sup>1</sup>

*pruthama gā*, first born

*prathamā gāb* X 168, 3

*pra dakshin* turning to the right

V 60 1

*pra div*

*pra divā* always V 60, 8

*pra dis* region

*pra-disāb* V 121 4

*prā niti* guidance

*prā nitishu* I 114, 1

*pra netrī* leader

*pra nitārīb mārṭun* V 61, 15

*pra netāīab* (mānnia) they

guide VII 57, 2

*pra patha* journey

*prā patheshu* I, 166 9

*prā pada*

*prā padeshu* Roth for *prī-pathe*  
*shu* (I 166 9)

*pra bhrsthā* offering

*prī bhrsthē* II 34 11<sup>1</sup>

*prā vāgyu* chasing

*pra yagyavāb* I 39 9 86 7 VII

56 14 *prā yagyavāb*, V 55 1<sup>1</sup>

*prā-yagyave*, V 87 1 *prā*

*yagyūn*, hunters VIII 7 33

*prāyas* offering

*prāyāmsi*, I 86 7 *prāyāb* I, 134

1 *prāyāb bhīb*, for the sake of

our offerings, I 2, 4<sup>1</sup>

prāyasvat, enjoying t' offerings  
 prāyasvantib X 77 4  
 pra yūg driver  
 pra yūgab X 77, 5<sup>1</sup>  
 pra yūdh, eager for battle  
 pra-yūdhab V 59 5  
 pra yot, one who removes  
 pra yotā (67)  
 pravā spring, well  
 pravāsab X 77 5<sup>2</sup>  
 pra vani, pronus  
 (X 77, 5<sup>2</sup>)  
 pravāvat, bowing  
 pravāvatī, pravāvatīb pravāt  
 vanta, V, 54, 9  
 pra van  
 prava=pravan (X 77, 5<sup>2</sup>)  
 pravayana, a goad  
 (I 166, 4<sup>1</sup>)  
 prava the blowing before  
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 pra vetr, driver  
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 prā jasti, great praise  
 prā-jastim, V 57, 7  
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 prā sitau V 87 6<sup>1</sup> mā te bhūma  
 prā sitau, may we not be in thy  
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 prasi for pāsi, (Oldenberg, I, 134,  
 5<sup>2</sup>)  
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 prātāb, early  
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 fice VIII, 94, 6  
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 priyē I 85 7 priyāsya I, 87 6  
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 7, 31 priyā (nāma) VII 56  
 10, āhan priyē on a happy day  
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 own bodies I, 114, 7<sup>1</sup>  
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pru to float  
 (X 7, 5<sup>2</sup>)  
 prush to shower down  
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 shower X, 7 1<sup>1</sup>  
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 (350)  
 bar particle of asseveration  
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 urvārukām iva bāndhanāt, like a  
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 bālam I 37 12, V 57, 6  
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 bāhū (the regions are the two  
 arms of Hiraṇyagarbha) X  
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 bahu 214d/ VIII 20 6  
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 15) —prā bodhaya awake I  
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 8 brīhāt váyab VII, 58, 3  
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 nify II 33, 15 brīhántam  
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 mountains  
 brīhat girayab, V, 57 8<sup>1</sup> 58, 8  
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 brīhāt divab I 167, 2 (V 57, 8<sup>1</sup>)  
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 brīhat vayasab (the Maruts), (I,  
 37 9<sup>1</sup>)  
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 (I 38 13<sup>1</sup>)  
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 N of Agni, (I 38 13<sup>1</sup>) (246, note<sup>a</sup>)  
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 4<sup>1</sup> 14 II 34 6 bráhmaṇab  
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 bhārtā iva, V, 58, 7  
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 bhugé (ishé) VIII 20 8 ekam  
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 bhurvāni (apām), I, 134, 5 (bis)  
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 vīsvā bhuvanāni bhūvanā, I 64  
 3 85 8 166 4 II 34 4  
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 asyā bhūvanasya bhūreḥ of this  
 wide world, II 33 9 asyā vī  
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 X 168 2 bhūvanasya gārbhāb,  
 X, 168 4<sup>1</sup>  
 bhū, to be  
 bhūvāb, I 86 5<sup>1</sup> nāb babhūtha,  
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 I 165 5, p xv, babhūṣān  
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 bhūri, bhūrim I 165 7 166 10  
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 bhūsh to honour  
 ā bhūshantib who honour I 43,  
 9 cf ā bhushēva  
 bhr̥, to bear to carry  
 bibhr̥tha I, 39 10 VIII 20 26  
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 bhrat I, 114 5 bibharshī II  
 33 10 bharata, VII 46, 1  
 bharate I 64 1 bhāradhyai  
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 —bibhrataḥ ūpa bhr̥nging to  
 (Acc) I 166 2 —prā bhāra  
 dhve, you are carried forth V  
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 bhr̥taḥ hurled forth, I, 165, 4  
 (182) pp xv xxi —prāti  
 bharadhvam, bring forward  
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 bhr̥mi quick, fresh  
 (II 34 1<sup>6</sup>) —bhr̥mum, cloud  
 II 34 1<sup>6</sup>, vagrant VII 56  
 20<sup>2</sup>  
 bhesagā medicine  
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 25<sup>1</sup> X 186 1 bhesagāb  
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 hāste bibhrat bhesagā carry  
 ing in his hand medicines  
 (Rudra), I 114 5 bhesagā  
 II, 33 12 13<sup>1</sup> VII 46 3  
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 bhogān V 53 16  
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 (for vi bhrāgante) V 61 1  
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 bhrāgat rishayab I 64 11 8-  
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 bhrāgat ganman, flame born  
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 makshū, quickly  
 I 39 7 (II 34 12') VI 66, 2  
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 makhā, adj, strong brisk  
 (46 seq) makhāb I, 64 11  
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 66 9  
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 makhāva dāvane, for the offering  
 of the sacrifice VIII 7 27' I  
 134 1 (47)—makhāb, sacri-  
 ficer (?), I, 6 8'  
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 maghānū VII 57 6  
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 maghā vā V 61 19, maghā van  
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 magmānā I, 64, 3  
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 tvām matīb this prayer, V, 57 1,  
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 after then own mind I 6 6  
 vāya matīd their own will V  
 8 5 matī thoughts, I 165 1  
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 24) may he rejoice II Ioc  
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 1 east  
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 of sweetness V 54 8 for  
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 honey  
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 dhvāb), VII 57, 1'  
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 madhyamā, in the middle (heaven),  
 V, 60 6  
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- selves valleys VIII 7 34 —*āti*  
 manyase thou despiest I 170  
 3 — *pari mānate* he will I -  
 spi e, VII 59 5  
*manab* *gā* swift a. thought  
*manab-guvab* I 85 4  
*mānas* mind  
*mānab* I, 1, 0 3 *mīnab* *kṛmūtē*  
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*ānu ganati*, I, 124 1 *mānab*  
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 I 64 1 171 2<sup>1</sup> (*oks*) *mahā*  
*mānasa* with strong desire, I,  
 165 2<sup>1</sup>  
*manā* wrath  
*asvat manava* I 35 5  
*manisha* thought praye  
*manishāb* VI 66 11 *manishām*  
 X 77 8 *manishā* in my heart  
 I, 163 10 — I 64, 12<sup>8</sup> 1  
*manishān* wise  
*manishīnab*, V, 51, 2  
*mānu* *rai*  
*mānave*, I 65 8 166 13 —  
*Manus pitā* father *Manu* I  
 114 2 II 33, 13<sup>1</sup>  
*manus* man  
*mānushab* (*vōsha*) I 167 3  
*māntra* song  
*dyēshīshab* *māntrab* the oldest  
 song (*Indra*) (439)  
*mand* to please, to take rejoice  
 (VII 57 1<sup>1</sup>) *mārdantu* I 34 2  
*āmarat* I 65 11 *mamandū*  
*shī* joyful V 61 9 *mandadhve*  
 you rejoice VIII 7 14 —*ūt*  
*mamanda* he has gladdened II  
 33 6 — See *mad*  
*mandāt* *vira*, delighting heroes  
 (I 114 1<sup>3</sup>)  
*mandasānā* pleased  
*mandasānāb* V 60, 7, *mandasānāb*  
 V, 60, 8  
*mandān* delightful  
*mandīnab* I, 134, 2  
*mandū* happy making  
*mandū*, I 6 7  
*mandrā* sweet toned  
*mandrāb* I 166 11  
*mānman* thought, prayer  
*mānna*, *brāhma girāb* and *ukthā*  
 (I 165 4<sup>1</sup>) *mānma* VII 57,  
 2 *mānmani* I 165 13, *mānma*  
*bhīb* VIII 7 15 9 X, 78 1  
*manyū* courage spirit anger, wrath  
 (I 37 4<sup>1</sup>) (104), *manyāve* I, 37  
 7 *manyū bhīb* fiercely VII,  
 56 2  
*mayab* *bhūd* beneficent delightful  
*mayab bhūvab* I, 166 3 V 58 2  
*mayab-bhuvab* VIII 30 24  
*mayab bhū* II 33 13, X 186, 1  
*māyas* delight  
*mayab nab* *bhūta*, be our delight  
 VIII, 20 24 *nab māyab* *kṛdhū*,  
 I 114 2  
*mar* distantly connected with ar  
 (65)  
*Marūt*  
 etymology p xxiv seq *Marut*  
 = *Mar*, p xxv *marut* *maruta*,  
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*marūt* *vit*, with the *Maruts*  
*marūt* *vate* (*Vishnu*) V 87, 1  
*rudrāb* *marūtvan*, I 114 11  
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*marūt sakhī*, the friend of the *Maruts*  
 (*Agni*)  
*marūt-sakhā* (I 38, 13)  
*mārta* mortal  
*mārtab* I, 64, 13 VIII 20 22  
*mārtam* V 61 15 *mārtāsab* I  
 38 4 *marteshu* VI 66 1  
*marta* *bhōgana* food of mortals  
*marta bhōganam* I 114 6  
*mārtya*, mortal  
*mārtiyab* I 19 2 86 7 II 34  
 9, V, 53 15, VIII, 7, 15,  
*mārtiyam* V 52, 4, *mārtiyasya*  
 (*may nab*) I 39 2  
*mārtya ishita* oused by men  
*martya ishita* I 39, 8  
*mārya* manly youth  
*maryab* I, 6 3<sup>1</sup> *māryab* I 64, 2<sup>2</sup>  
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*māryāsab*, V 61 4, X, 77, 2,  
*māryāb* (*kshitīnām*) X, 78 1  
*māh*  
*mamahe*, he has magnified, I, 165  
 13, *tāt nab* *mamabantam* may  
 they grant us this, I 114 11  
*māh* fem. *māhī* great mighty  
*māhā* *mānasā* I, 165 2<sup>1</sup>, *māhē*,  
 I, 168 1 V 87 1 VIII, 7 5  
*māhāb* *Abī*, I 6 10 *māhāb*  
*Gen*, I 19 2 3 168, 6 V, 52  
 7 87 8 X 77 6 *māhāb*, *Acc*  
*pl*, II 34 11, *Nom pl* II, 34  
 12 *māhāb* *māhī*, the great  
 (mother) of the great, VI, 66,

3<sup>1</sup>, mahāb mahīm su-stūtim 1  
great great hymn of praise II  
33, 8 mahīm śham, II 34 8  
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mahā, great  
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mahantab I, 166, 11 VIII 0 8  
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utī rrbhakām our great or our  
small ones I 114 7 mahānti  
mahatām V 59 4 mahatib  
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I, 168 9 mahatāb V, 87, 4  
mahān, might  
mahna I 166 11, V, 87 2<sup>1</sup> VI  
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(I, 86 1<sup>1</sup>), māhab, V, 52, 3 ma  
hasā, V 59 6, māhamsi, V 60, 4,  
VII, 56, 14, māhab-bhīb I, 165  
5<sup>2</sup>, V, 58 5 VII 58 2, (I, 86  
6<sup>1</sup>)—mahām, great I, 6 6  
mahās, adv, quickly  
mahāb, (II 34 12<sup>1</sup>) V, 87 7 \  
77 8  
maha gramā a great troop  
mahā-gramāb, X 78 6  
mahamaha mahāmahivrata  
(VI 66 3<sup>1</sup>)  
mahī, great adv., exceedingly  
mahī n, II, 34 14, V 54 1, I,  
43 7 — Adv, mahī vridhāb,  
grown large, V, 60 3, mahī tve-  
shāb, exceeding terrible VIII  
20, 7 truly, I 167, 10  
mahī-tvā greatness might  
mahī-tvā, Instr X 121 3 4<sup>1</sup>, V,  
58, 2, VII 58, 1 mahī tvām  
I, 87 3, 166 1  
mahī tvanā, greatness, might  
mahī tvanā Instr, I 85, 7, 86, 9,  
mahī tvanām, I, 166, 12<sup>1</sup> V, 54,  
5 55, 4  
mahinā greatness might  
mahinā, X, 121 8, V, 57, 4, 87  
2<sup>1</sup>—See mahimān  
mahī-bhanu  
mahī-bhānavāb-forahī bhānavāb(?),  
(I 172 1<sup>1</sup>)  
mahimān greatness  
mahimānam I 85, 2, mahimā, I  
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mahisha night  
mahishā 2- I 64, 7  
mahī curī  
mahī \ 7 4  
mah y  
mahy ite she is magnified, V, 56 9  
mahī mah (compound)  
(VI 66, 3<sup>1</sup>)  
mā not  
I 39 5<sup>1</sup> mō I 38 6 mō 26 VII  
59 5 ma, with Optative VII 59  
12<sup>1</sup>  
mā to measure toathom  
manire yōganini they measure  
many miles \ 78 7 mimih  
(ślōkam) fashion I 38, 14—vi  
mam re (antariksham) they have  
measured V 55 2 vi-nānab  
(antarikshe rāgasab) X 121, 5<sup>2</sup>  
ma to roar  
mimāti, I , 8, 8<sup>1</sup>, mīmatu V, 59  
8  
māṅgishā, bright red  
(232)  
mātr, mother  
mātā, VI, 66, 3<sup>1</sup>, VIII, 94 1,  
vatsām nā mātā I 38, 8, mā-  
tāram V 52 16 pitāram utā  
matāram, I 114, 7 mātūb, I,  
37 9, apāb matrīb, (307)  
māna measure  
mānam, I 39 1<sup>1</sup>  
Māna  
mānāsab the Mānas, I, 171, 5<sup>1</sup>  
(I, 165, 15<sup>1</sup>)  
mānusha, adj, of men, m. man  
mānushā yuxā, V 52 4.—mānu-  
shāb, I, 57, 7, X 77, 7 mānu-  
shāb, I, 38, , 39, 6  
Māndāryā  
māndāryāsya I, 165, 15<sup>1</sup> 166, 15  
167, 11 168, 10 (183 seq)  
Mānyā, the son of Māna (?)  
mānyāsya, I, 165, 14<sup>1</sup>, 15<sup>1</sup>, 166,  
15 167 11 168 10, (183 seq  
203)  
māyā, deceitful, powerful  
māyīnab (mātyāsya), I, 39 2 —mā  
yīnab (pl) powerful, I, 64 7,  
māyīnam, V 58 2  
māruta, of the Maruts  
mārutam (jārdhab), I 37, 1 5  
V, 52, 8, p xxv, (ganām) I 38  
15, 64 12 V 52, 13, 14, 53  
10, 58, 1 VIII 94, 12, (rā-  
tham). V 56 2 mārutam

- (*nāma*), VI 66, 5 VII 57 1<sup>1</sup>  
*mārutab* (*gavāb*) V, 61, 13  
*mārutaya* (*sardhaya*) V 54 1  
 VIII 20 9 *mārutasya dhām*  
*na*, I 87 6 *mārutaya*, to the  
 host of the Maruts VI 66 9—  
*mārutasya bhushagasya*, of the  
 Marut medicine VIII 20 2, —  
*mārutarr rudras* 1 *sūnūm* the  
 Marutlike son of Rudra, VI 66  
 11<sup>1</sup> *māruta* epithet of Vishnu  
 (134)  
*māṛikā* consolation  
*marāṛikēbhā*, VIII 7, 30  
*māṛiāndā*, addled egg  
 (251)  
*mās*, month  
*māt bhūb* (I 6, 3<sup>2</sup>)  
*māhina*, mighty  
*māhinab*, I 16, 3 p xiv—*mā*  
*hinā*—*mūhina*, greatness? (309)  
 might see *ni meghamana*  
*mitrā*, friend  
*mitrām nā* I 38 13<sup>1</sup> V, 52 14  
*mitrāya* II 34, 4 *mitrānām* I  
 170, 5  
*Mitrā*  
*Aryaman Mitra Varuna*, (V 54,  
 8<sup>1</sup>) *mitrāb* VII, 56 2, VIII,  
 94 5 I 43 3 II 14 12 *mitra*,  
 VII 59 1 *mitrām* I 2 7  
*mitra pati* lord of friends  
*mitrānām mitra pate* I, 170 5  
*mitrāyu* looking for friends  
*mitrāyāvab*, *mitrāyūvab* (II 34,  
 4<sup>1</sup>)  
*Mitrāvaruna*, du. *Mitra* and *Varuna*  
*mitrāvarunau* I 167 8<sup>1</sup> *nā*, I, 2,  
 9, *mitravarunau*, I, 2, 8  
*mithās* each other  
*mithāb*, VII, 56, 2 3 VIII, 20,  
 21  
*mithaspradhyā* clashing against each  
 other  
*mithaspradhyā iva* I 166 9<sup>1</sup>  
*mimiksh* to sprinkle to shower  
 (185 187 seq)—See *myaksh*  
*mimikshā*  
*mimikshāb sōmab* (188)  
*mimikshū*  
*mimikshūm indram*, (188)  
*mūrā*, from *mū*  
 (185)  
*mūh*  
*ni mīshatāb* the twinkling (world)  
 X 121, 3<sup>1</sup>
- mūh*  
*mimikshvā* sprinkle (188)  
*mūh* rain mist  
*mūham* I 38, 7 VIII 7 4 *mūhe*  
 I 64 6—*mūhab nāpatam*, rain,  
 the offspring of the cloud I 37,  
 11<sup>1</sup>  
*mū* to dim  
*prā mūnanti*, V 59, 5  
*mūbūb* tarna most liberal  
*mūbūb-tamāya* (*iudāya*) I 43 1  
*mūbūshmat* bountiful  
*mūbūshmatī iva* like a bountiful  
 lady, V 56 3<sup>1</sup>  
*mūdvās*, bounteous  
*mūdvāb* (*rudra*) I 114 3 II, 33  
 14, *mūbūshab* (*rudrāya*), VI  
 66 3 *tān rudrāya mūbūshab*  
 the bounteous sons of Rudra  
 VII 58 5<sup>1</sup> *mūbūshab* (*marū*  
*tab*), VIII 20 18<sup>2</sup> *mūbūshām*  
 VIII 20, 3<sup>1</sup> *mūbūshī*, V 56, 9  
*mū* to deliver  
*mūkātha*, II, 34 15 *mūkātām*,  
 VI 74 3 *mukshya* VII 59  
 12<sup>2</sup> 8—*prā nāb mūkātām*, VI  
 74 4—*prāti āmugdhvam* you  
 have clothed yourselves V, 55  
 6 *prāti mūkshra pāsan*, may  
 he catch the snares, VII 59 8  
 —*vī mūkadhvam unharness* I  
 171 1—(270)  
*mud*, to rejoice  
*mude* V, 53, 5  
*mūm*, maniac  
*mūmīb iva*, VII, 56, 8<sup>1</sup>  
*mush*, to strip  
*mōsbatha*, V, 54 6<sup>1</sup>  
*mushhī hān*, boxer  
*mushhī hā* V 58, 4 VIII, 20 20  
*mūhus*, suddenly  
*mūhūb* V, 54 3  
*mūrdhān*, summit  
*mūrdhā nābhā*, I, 43 9<sup>1</sup>  
*mūrgā*  
*mūrgāb iva hastinab* like wild ele  
 phants I 64, 7<sup>2</sup> *mūrgāb* *nā*  
*bhīmāb* terrible like wild beasts  
 II, 34 1<sup>1</sup> *mūrgām nā bhīmām*  
 like a terrible wild beast (the  
 lion) II, 33, 11<sup>2</sup>—*mūrgāb*, deer,  
 I, 38 5  
*mūrganyū* hunter  
*mūrganyāvab* (V 55, 1<sup>1</sup>)  
*mūrg* to clear off  
*ūt mūrgē nī mūrgē*, V, 52, 17



*mṛd* to be gracious

*mṛṣayanti* nāb I, 71 3 *mṛṣata*

nāb I 171 4 V 55 9 57 8

58 8 *mṛṣantu* VII 56 17

*mṛṣā* (nāb) I 114 2 10, II

32, II *mṛṣa*, I 114 6 II 33

14 *mṛṣatam* VI 74 4

*mṛṣavāt* tama most gracious

*mṛṣayāt* tanā (su matib), I, 114

9

*mṛṣayāku* softly stroking

*mṛṣayākub* (hāstab), II, 33 7

*mṛtyū* death

*mṛtyūb* X 121, 2 *mṛtyob* VII

59, 12

*mṛdh* to fail

*mardhanti* I, 166, 2 *mṛdhati* VII,

59 4

*médha*, an mal sacrifice

(I 88 3<sup>1</sup> I 43, 4<sup>1</sup>)

*medhā-pati* the lord of animal sacri-  
fices

*medhā patim* I 43 4<sup>1</sup>

*medhas*

*medhās* and *vedhās*, (VIII 20, 17<sup>1</sup>)

*medhā*, wisdom

*medhā*, I, 165, 14<sup>1</sup> *medhām* II

34, 7<sup>3</sup> — *medhāb*, minds, I 88,

3<sup>1</sup>

*medhā pa-*

(I 43 4<sup>1</sup>)

*meshā ram*

*meshāya* me hyē to ram and ewe,

I 43 6

*mō* see *mā*

*myaksh*, to cling

(184 seqq) *mimyaksha* (with

Loc) I, 167 3 *mimikshub*, I,

167 4 — *sām mimikshub* I, 165,

1<sup>2</sup> p xii V, 58 5 *sām mmi-*

*kshure* they were united with,

they obtained, I 87, 6<sup>2</sup>

*mṛaksh* to pound to pieces

*mṛimikshub* I 64 4<sup>3</sup>

*mṛaksha kṛtvān*

(I, 64, 4<sup>3</sup>)

*yaksh jagōn*, to hunt

(V 55 1<sup>1</sup>)

*yaksha*, the Yakshas

(V, 55 1<sup>1</sup>, VII, 56 16<sup>1</sup>)

*yaksha-dṛś* shining like Yakshas

*yaksha-dṛśab*, VII, 56 16<sup>1</sup>

*yag*, to sacrifice

*yāgama*, V, 60, 6, *yāgamahe* VII,

59 12 *yāgadhva* for *yāgadhvam*,

p xviij *yāgamanāya*, V, 60 7

*yāgaminasya* V I 57 2 *igānāb*

VII 59 2 — *a yigé* be acquired

by sacrifices I, 114 2<sup>1</sup>

*yagatā*, worshipful

*yagatani*, read *yagata*, II 33, 10<sup>1</sup>

*yāgatra* worshipful

*yagatrab* V, 5 10, 38 4 VII

57 1 4 5

*yāgus*

from *ya*, (60)

*yagñā* sacrifice

*yagñām*, I 170, 4 X 1 1, 8 II

34, 12<sup>2</sup> (*vah*) V, 52 4 5 10

87, 9 VII, 59 11 VIII 20 2

*hriṣhmanta* *yagnab* X 77, 1

*visvā p t b yagñāb*, X 77 4

ut *rik* *yagñé* X, 77 7, *yagñā*

*yagñā* to every sacrifice I, 168,

1<sup>1</sup> *yagnab*, I 86 2, X, 78 1

*yagñebhū* I 166, 14 *yagñēshu*,

VII 5 1 X 77 8

*yagñā* *ahas*, carrying off the sacri-

fices worshipped propitiated

*yagñā* *ahasab* I 86 2<sup>1</sup>, (40)

(II, 34 12)

*yagñā* *sādḥ* fulfilling our sacrifice

*yagñā* *sadhām* (*rudrām*) I 114 4

*yagñā* to be worshipped worship-

ful

*yagñā* *um nāma* I, 6, 4, *yagñāyān*

*namani* I 8 3<sup>2</sup> (167) *yagñā*

*iyab* V, 52 1 *yagñāyāb* V,

87, 9 *yagnāyāsab*, V, 61, 16

*yagnā hu yagnāyāsab*, X 77, 8,

*yagnāyebhū* V, 5 5

*yāgyu* = *prayāgyu* (?)

*yāgyate* (V 54, 1<sup>2</sup>)

*yāgyan* sacrificing

(V, 54, 1<sup>2</sup>) (66)

*yāt* to strive

*yetire*, I, 85, 8 V, 59 2, VIII,

20, 12, X, 77, 2 — *ādhi* *yetire*

they fastened, I 64 4 — *sām*

*yatantām* may they come striv-

ing together V, 59, 8

*yatā* *sruā*, holding ladies (full of  
libations)

*yatā* *sruatāb* II, 34 11

*yāt kāmā*, which we desire

*yāt kāmāb*, X, 121 10 (4)

*yātra*

*yātra*, wherever, I, 166, 6, V, 55

7 *yātra* *ādhi*, over whom, X,

121 6, where, V, 61 14, when,

VIII, 20 6

atha and yatha, as like

yāthā surā is of } re I, 59, 7  
yāthā like V 54 9 15, 61  
10 VII 5, 3 vath V 53 7  
54 4 8 7—yāthā matum after  
their own mind I 6 6<sup>2</sup> te yāthā  
mānab what thy mind was,  
1 0 3, vātha at mānase hīda  
V 56 2 yāthā vāda you know  
V 55 2 vāthā evānta VII  
56, 0 yāthā vāntu VIII, 20  
17—yātha so that V, 59 7  
61 4 I, 43 2 (tris) 3 (tris)  
114 1 11 53 15

atha vasmā, wherever he listeth

X 108, 4

yād rei pron

yāsya V 121, 2<sup>1</sup> 4 (p 4)—yāt ha  
vab bālam with such strength  
as yours I 37, 12 yāt ha vab  
purā, as it was with you for  
merly VIII 7 21 yā ādbhu  
tam, what strange thing I, 170  
1—yēna that, I 166 14, yās  
min where, I 168, 6

yad adi when that

yāt tātā, X, 121, 7 yat sim I  
37 6, 9 yat ha I, 37, 13 VIII,  
7 11 ādha yāt, now that, I,  
167 2 yāt angā VIII, 7 2  
yāt yā va II 34 10 V 60  
6 yāt it I 38 4 yat that I  
165 14 166, 13 14, 167, 7,  
VII 56 4, 10

yadā, when

V, 87 4

yādi

when I, 168 8 if, VII, 56, 15

Yādu

yādum VIII, 7, 18

yam to hold to yield, to give

yāma yakkhata, VII 59, 1 yakkha  
I, 114, 10 yamasat asmābhyam  
I 114 5 yakkhamanab āyu  
dhatv wielding weapons, VII, 56,  
13—yakkhata ādhi grant, I 85  
12—ni yemiré they bent down  
before (Dat.) VIII 7 5 34—  
prā yatasu, thrust forth, I 166  
4—vi yanta extend, I, 85, 12  
vi yantana, V, 55 9 vi yamub,  
they stretched (their legs) apart,  
V 61 3<sup>2</sup> vi yematub, they went  
straight to (Dat.), V, 61, 9

yāma, rein

yāmaḥ V, 61, 2

yamā twin

yamab-iva, V, 57 4

Yamā

yamasya pathā I 38, 5<sup>2</sup>

namayishru

yamayishnavab SV for namayi  
shnavab, (VIII 20 1<sup>1</sup>)

Yamūnā

yamūnayām, V, 5 17 (V 53 9<sup>1</sup>)

yayī

yayīm, way I 87 2<sup>1</sup>—yayib the  
wanderer, V, 87 5<sup>1</sup>—yayiyab  
(sindhavab) running X 78 7

yāva barley

(I 38 5<sup>2</sup>)

yāvasa pasture grass fodder

yāvase I 38 5 V 53 16

yavī or yayīd young maid

Instr yayīd, I 167 4

yahvī river

yahvishu, VII 56, 22

yā, to go

yātive I 37 10 VIII 7 8 0

6 yanti they pass along I

37 13<sup>1</sup> yānu I implore V, 54

15 rūbham yātām going in

triumph V 55 1 to 9 (VIII

20 7<sup>2</sup>) yathana rūbham V 5

2 (I 87, 4<sup>3</sup>) yāt āyasub when

they move about VII 57 1—

ānu yatā, go after I 38 11—

āva yasat will he bring down

VI, 66 5—ā ya to come ā

yatam ūpa dravāt, come quickly

hither I 2 5 ā vas-shra, may

it bring, ask for I, 165, 15<sup>2</sup>

166 15 167, 11 168, 10 p

xx, ā nab yāntu ākha, I 16,

2 ā yatam ūpa nib kṛtām I

2 6—ni āyatana you went

down V 54, 5<sup>1</sup>—vathana pārī

you go round V, 55, 7—prā

yāta come I 37 14 prā

yatana, I, 165 13 prā yayu

V, 5 12 prā āvasishra, V, 58

6—vi yathana, ou pass through,

I 59 3<sup>1</sup>, vi vāta destroy I 86

10 vi yati, it passes between

VI 66, 7

yāmā way march

yāmab I 166 4, 172 1<sup>1</sup>, yāmam

(I 87, 2<sup>1</sup>) VIII 7, 2<sup>1</sup> 14

yāmam yānti, VIII, 7, 4 yāmam

yēshab VII, 56 6 yāmena,

V 53 12 yāmāya, I 37, 7

39, 6, VIII 7, 5 yāme, V 54

5, yāmebhīḥ, VIII, 7, 7 yame  
shu I 37 8<sup>1</sup> 87 3 V 56  
7 VIII 20, 5 —yānab carriage,  
VI 66 7

āman way, mar h

yāma II 34 10 yāman I 37  
3<sup>3</sup> 85 1 166, 1 V 52 2 58  
7 X 77 8 8 6 VII 58 2  
yamani V 53 16 on moving  
X 77 4, yamani (ushām) on  
the search I 168 5 yāminab  
out of your way V 5, 5<sup>2</sup>  
yāma bhīḥ I 37, 11 V 56  
4

āma sruta glorious on their march

yāma srutebhīḥ V 52 15

āma hūti imploring invocation

yāma hūtishu V 61 15

u, to keep off

(I 87 4<sup>1</sup>), yuyōta, VII 56 9,  
ārāt yuyōta, VII 58 6 V, 77  
6 yuyodhi II 33, 3 mā nāb  
yuyothab, do not deprive us of  
(Abl) II 33 1 nā vai yoshat  
it will never depart II 33, 9  
—yuyotana āpa, keep far V, 87  
8<sup>1</sup>—vi yuyōta deprive (Acc) of  
(Instr), I 39 8<sup>1</sup>

yugā

pāre yuge, in former years, I 166,  
13 mānushā yugā generation  
of men, V 52, 4

yukkāb to fall

yūkkabati V, 54 13<sup>3</sup>

yug to join to yoke to harness

yugānta, I, 6, 1 2 yugāte I  
87, 3 II, 34, 8, yūkte I 134  
3 yugdhvam, V 56 6 (tris),  
yuyugré V 53, 1 āyugdhvam,  
V, 55 6 57 3 yuktā VIII  
94, 1 āyukta, he started, V  
87, 4—yuganta, they joined  
together (heaven and earth)  
VI, 66 6<sup>1</sup>, VIII 20, 4<sup>2</sup> āyug  
dhvam (tāvishīḥ) you have  
assumed, I 64 7<sup>6</sup> yugānāb  
in company with I, 16, 5—ā  
āyugdhvam, you have yoked I  
85 4 ā yuyugré V 58 7—  
ūpa ayugdhvam, I, 39 6 ūpa  
yugmahe, I 165, 5—prā āyug-  
dhvam I, 85 5, prā yugata, V  
52 8 (X 77, 5<sup>1</sup>)—vi yukta  
sejunctus, (187)

yugā, together with (Instr)

I 39 4<sup>1</sup>

yūgya companion

yugiebhīḥ, I 165, 7<sup>1</sup>

yudh, to fight

yūdhyataḥ (tristisra) VIII 7 24

p ā yuvudhūb they have rushed  
forward to fight V 59 5

yūdh weapon swd

yudhā iva I 166 1<sup>2</sup> yudhā V

52 6<sup>1</sup> yut ā (Grāmān) III  
20 20<sup>1</sup>

yūyudhi thirst ng for fight

yuyudhi V I 85 8

yuvati young woman

yuvatiḥ, V 61, 9 yuvatim I  
167, 6

yuvan youthful youth

yuta (grāṇī) I 87 1 V 61, 13

yūtā (rudrāb) V 60 5 yūvā

nam (Rudra), II 33 11 yūvanab

I 64 3 16, 167, 6 V,

57, 8, 58, 8 yuvana/ V 58, 5

yūvā 16 III 20 17, 18

yūnā, VIII 10 19

yushmāt

yushmālam I 39 4 yush

mala VII, 59 9 10 p cxv u

—vab followed by eṣhām, V 87

2<sup>1</sup> vab for you or from you

VII 56 4<sup>1</sup>

yushma ishita roused by you

yushma ishiteḥ I 39 8<sup>1</sup>

yushma ūti favoured by you

yu hūnā ūtiḥ VII 58, 4 (tris)

yu hmaka you

yushmakāb u/, I 39, 8, yushmā

kena I, 166 14

yushma datta, bestowed by you

yushmā-dattasva V, 54 13

yēshibā

vāmam yeshibab quickest to go,

VII, 56 6

yōgana

yōganam hymn I 88 5<sup>1</sup>—yōga

nam the daily course (of the

sun) V 54 5—yōganām, many

miles V 78 7

yodhā soldier

yodhāḥ, X, 78 3

yoshānā, woman

yoshānā V 52, 14

yōshā woman wife

yōshā, I, 167, 3 yōshāb X, 168, 2

yōs wealth

sām yōb, health and wealth, (193

seq) V, 53 14<sup>2</sup> sām ka yōb

ka I 114 2 II 33 13

- ramb** to hurl  
**ramhavantā** I, 85 5<sup>1</sup> **rarahvad**  
**racers** I 134, 1  
**raksh** to hield  
**rakshatī** I 166 8 **rākshata** II  
 31 9  
**ākshas**, fiend  
**rākshī** I, 86 9<sup>1</sup>  
**ra**, hu pātv m swift winged  
**raghu pātvinā** I, 85, 6<sup>1</sup>  
**raghu-syād** swiftly gliding along  
**raghu syāda** I 64, 85 6  
**ragab** tūr crossing the air  
**ragab tūb** VI 66 7<sup>1</sup> **ragab-tūram**  
 chaser of the sky, I, 64, 12<sup>1</sup>  
**ragas** air  
**ragas dyū, rohana** (51 55) **ragas**  
 and **pārthiva**, (51 seq., 55)  
**ragab**, V, 53 7 59 1, 4 **ragab**,  
 through the air (?) (VII 57,  
 3<sup>1</sup>) **ragasab** (pl) X 121 5<sup>2</sup>  
**mahāb ragasab** (Abl) I, 6 10,  
 (Gen) I 19 3<sup>1</sup> 168, 6 — **ragas**,  
 water, rain darkness (I 19,  
 3<sup>1</sup>), **ragamsi**, clouds mists I,  
 166 3 4 V, 54 4 **ragasab**  
**vi-sārgane** when the mist is  
 scattered V 59, 3  
**ran** to delight in (Loc.), to be  
 pleased to accept with pleasure  
 (Acc)  
 (85, 86), **ranan**, V, 53 16  
**rananta**, VII, 57 5, **rananti**  
 I, 38 2<sup>1</sup>, **ranānā** you have  
 rejoiced I, 171, 1<sup>2</sup>  
**ra**na fight  
**ranāya**, I, 168, 9  
**ra**nya glorious  
**ranāni**, I 85, 10  
**ranvā**, gay  
**ranvāb** VII, 59, 7  
**ratna**, treasure  
**saptā ratnā**, VI, 74, 1  
**ratna dhēya** gift of treasures  
**ratna dhēyāni** X, 78, 8  
**ratha** chariot  
**rāthe** II, 34, 7, **rāthab-iva** V  
 60 1 **rāthānim nā arāb** like  
 the spokes of chariot wheels  
 X, 78 4 — **rāthe**, Indra's chariot  
 I 6 2 — **rāthab**, the chariots of  
 the Maruts I 38, 12 V 55, 1  
 to 9 (V 87 3<sup>1</sup> VI 66 2<sup>1</sup>)  
**rāthan** V 53 5<sup>1</sup> **rāthebhib** I  
 88, 1, V 58 6 **rāthab** VIII,  
 7, 17 (VIII, 20 2<sup>1</sup>) **rāthānam**,  
 V 52, 9, 53 10 VIII, 94, 1,  
**rātheshu** I 39, 6 64 9 85  
 4 5 87 2 166 9 II, 34  
 8 V 53 2 4 56 6 7 57  
 6, 60 2 4 61 12, VIII 20  
 1 — **rātham**, the chariot of the  
 Maruts, I, 167 5 V 56 8,  
**rāthana**, VIII 20 10 **rāthasya**,  
 I 88 2 **rāthe** V 54 11, 56,  
 6, VIII 7 8 0 8<sup>1</sup> —  
**rāthasya** (Vāts), X 168, 1 —  
**rathena** (Vayus) I 134 1,  
**rāthe**, I, 134 3  
**ratha** tūr hastening the chariots  
**rathatūb-bhib** I 88 2 **ratha**  
**tūb** X, 77 8  
**rātha** vat consisting of chariots  
**rātha** vat **rādhab**, V, 57, 7  
**Rātha** viti Dārbyha  
 (359 seq 361) (V 61, 5<sup>2</sup>)  
**rātha** vītau, V, 61, 18 **rātha**-  
**vītib** V 61 19  
**rathiyanti**  
**rathiyanti** iva whirling like chariot  
 wheels I, 166, 5<sup>2</sup>  
**rathī** charioteer  
**rathīb** iva V, 61 17, **rathya** nā  
 V 87 8 **rathya**, VII 56, 21 —  
**rathya** (dīdhishāvab), lords of  
 chariots X, 78, 5 — **rathya**  
**syama** let us carry off V 54, 13<sup>1</sup>  
**rathiyanti**, see **rathiyanti**  
**rathe-rūbh** brilliant on chariots  
**rathe rūbham**, I 37, 1 V 56, 9  
**rāthya**  
**rāthya** sāptib (I, 85 1<sup>1</sup>)  
**rad**, to scratch, to bite  
**radati** I, 166 6<sup>4</sup> **rad** to cut, to  
 give, (222 seq)  
**rada**, **radana**, tooth  
 (I 166, 6<sup>4</sup>)  
**radhrā**, wretched a sluggard  
**radhrām**, II, 34 15<sup>1</sup> VII 56  
 20<sup>1</sup>; **radhrā** and **bhrāmi**, (II,  
 34, 16)  
**rāndhra** hollow  
**ukshnāb rāndhram** the hollow of  
 the bull, VIII 7 26<sup>1</sup>  
**rap** to whisper  
 (II 33 3<sup>1</sup>) — **me arapat prati**, V 61, 9  
**rāpas** mischief  
**rāpab** (āturasya) VIII, 20 26<sup>1</sup>,  
**rapasab**, II 33 3<sup>1</sup>, 7  
**rapāt ūdhan**, whose udders are  
 swelling  
**rapādūdha bhib**, II, 34, 5

rabh to cling

rarabne I, 168 3 — rabh to rush

upon ā rabh to begin (I, 166 1<sup>1</sup>)

rabhaś-da giving strength

rabhas dub (Indra) (I, 166 1<sup>1</sup>)

rābhas vigour

rābhā I (I 166 1<sup>1</sup>)

rabhasā robu t

rabhasāya I 166 1<sup>1</sup> rabhasāsab

(rāgāyab) I, 166, 10<sup>2</sup>, rabhasāb

V 54 3

rābhushāba most vigorous

rābhushābā (I 166 1<sup>1</sup>, V, 58, 5

ram to s op, to arrest

riramāma I 165, 2 p xx mā

ni ruamat, V, 53 9, ramavanti

VII 56, 19

ram to delight

ramava V 52, 13, raranta (read

rarāta<sup>2</sup>) V 54 13<sup>2</sup>

rambh n clinging

rambhā<sup>2</sup> iva, I 168, 3<sup>1</sup>

rayi wealth

rayim I 64 15, 85, 12 V 54

44 VIII 7 13 rayi-bhūb I

64 10 pātayab rayimām X

121, 10, V 55 10

rumi ray

rumim, VIII 7, 8 rasmāyab V

55 3 rasmishu, I, 134, 4 (bis),

rasmī bhūb, I 87 6<sup>2</sup>, darts

(lightnings) I, 19 8 reins X

77, 5

rāsa, rain

rāsasya, I 37 5

Rasā, the distant river

rasā, V, 53, 9<sup>1</sup>, rasāyā, X, 121, 4<sup>2</sup>

ra, to give

ārāsata I, 166, 3 āradhvam, I,

166 12, VII, 59, 4, rāsya, I

114, 6, 9, rān, II, 33 12

rarē VII, 59, 5 rarāta (for

raranta?), V, 54 13<sup>2</sup>

rāg, to shune

vī rāgatha V, 55 2, VIII, 7, 1

rāgan, king

rāgā gāgatab, X 121, 3 virvasya

bhūvanasya rāgā X 168 2

rishim vā rāgānam vā, V, 54, 7,

rāgānam, V, 54 14, 58, 4,

rāganab-iva, I 85, 8, rāgānab

nā hitrāb, X 78, 1

rāga-putra having kings for her sons

rāga-putrā ep of Aditi, (254,

260.)

rata ha is who has offered libat ons

rātā havishe II 34 8

rātā havya generous worshipper

rata hāvāya V 5, 2

rātī gift

rātīs I 168 7<sup>1</sup> (V 5- 11<sup>1</sup>)

rātīm, VII 56 18

rādhi to give

(I 166 6<sup>1</sup>) -ādhvasya (vāsabi

to be gained X 77 6 mā

r radhat let him not deliver II

53, 5

radhis wealth

rādhas II 34 11 V 52 17

(mā) 53 13, 57 7

rāmī dark night

ram b II 34, 12

ri

riatī, it crunches I 66 6<sup>2</sup> —

riate they go asunder V, 58,

6<sup>2</sup> — rīnan apāb they let the

waters run VIII 7 28 — ānu

riate, it streams along, I, 85 3

- ni rīanti they disperse, V,

55, 4

riā

prā rīrāré, they have risen above

(Abi), X, 77 3

ripu, enemy

ripāb, II, 34, 9

ruādas, devourer of foes

ruādasab I, 19 5 64 5 X, 77

3 5 ruādasab, I 39, 4 V, 60

7<sup>1</sup> 61 16 VII, 59, 9 ruādasam

(vārunam), I, 2 7

rish to suffer to drop

ri-hyatha, V, 54, 4 nī rishyat V

54, 7, mā rīrīhāb do not hurt

I, 114 7, 8, VII 46 3

rish hurt

rīhāb II 34, 9, V 52 4

rishasy to fail

mā rīshanyata, VIII, 20, 1

rīh, to heck

rīhaté, VIII 20, 21<sup>1</sup>

rī, see rī

rukma, gold, golden chains

rukmaāb I 88, 2 (II 34 2<sup>1</sup>), ruk

māb, I, 166, 10 V, 54 21 VII

56 13 rukmāsab, VIII, 20, 12,

rukmaān, I, 64, 4<sup>1</sup>, rukmaāb V,

52, 6, VII, 57, 3 rukmēbhūb,

V, 56, 1, rukmeshu, V 53 4 —

rukmaāsab, weapons(?) (I 85 3<sup>2</sup>)

— rukmaāb iva, like the golden

disk (in heaven), V, 61, 12

- kmá vr' shas gold breasted  
 rukma vakshasaf (the Maruts) I  
 64 4<sup>1</sup> II, 34 8 V 55 1 57  
 5 X, 78 2 ruk na vakshasaf,  
 II, 34 2<sup>1</sup> VIII 20, 2  
 ué to shire  
 róante I 6 1<sup>3</sup> róate I 43 5  
 rólamânâb I 165, 12 —if ru  
 âânâb far-shining VII 56 13  
 ug to crash  
 rugân, X, 168 1  
 udrâ  
 rudrab, II, 34 2, V 60 5 I 43  
 3 114 II, 114, I 114  
 (bms) 3 7, 8 II, 33 1 seqq  
 VII, 46 2, 4, rûdrâm V, 52,  
 16 I 4 4<sup>2</sup> 114 4 II, 33 5  
 rudraya I 43 1 114, 1<sup>3</sup> 6  
 VII 46, 1 rudrâsya I 64, 2  
 12 85 1 V, 59, 8, VI 66 3  
 11<sup>1</sup> VII 56 1 58 5<sup>1</sup> VIII  
 20 17 II 33 6, 8 13 14  
 rudrât II 33 9 Rudra brings  
 the medicines (VIII 20 25<sup>1</sup>)  
 Aditi = Rudra (?) (I, 43 2<sup>1</sup>)—  
 Rudras Vasus and Idityas,  
 (VII 56 0<sup>3</sup>) rudrâb I 64 3  
 166 2 II 34 13, V, 60 2 rud  
 râsab, I 85 2 V, 87, 7, rûdrâb  
 I, 39 7 VIII 7, 12 rudrab, II  
 34 9 V 54 4 60, 6 rûdrasab  
 I 39, 4 rudrâsab V 57, 1  
 VIII 20 2  
 rudriya belonging to Rudra  
 rudriyasab Maruts I, 38 7, V, 58  
 7 rudriyab II, 34 10 rudri  
 yâsab, V, 57, 7, VII, 56, 22  
 rudriyânâm VIII, 20, 3—rudri  
 yam Rudra's healing I, 43, 2  
 rûsat, red  
 rûsat pîppalam, the red apple, V  
 54, 12<sup>1</sup>  
 rūpâ, form  
 rūpâm V 52 11 tveshâm rūpâm  
 the blazing form, I, 114 5,  
 ghôshâb smire na rūpâm X,  
 168 4  
 reg to tremble to shake  
 régate (the earth) I 37 8 V 60,  
 2 VI 66 9 VIII 20 5 rega  
 mâne X 121 6 régamanab, I  
 171 4 regata V 60 3 re  
 gatha V 59, 4 régati, he stirs  
 I 168, 5 regayat, he made  
 tremble V, 87 5 regâyanti  
 VII 57 1—prâ regate, I 87  
 2 âreganta prâ, they reeled  
 forward I 38 10  
 renû dust  
 renûm X, 168 1  
 retab-clhâ  
 (V 58 7<sup>1</sup>)  
 revât with wealth  
 revat vâvab health and wealth X  
 77 7  
 rai or râ to bark  
 (227 seq)  
 riî wealth  
 râyâb, V, 54, 13 VII, 56, 15 57  
 6<sup>2</sup> râyab pôsham, fulness of  
 wealth, I, 166 3 râyé VIII  
 7 18 râyab treasures, I 167,  
 1 V 54 7  
 raivatâ rich  
 raivatasab V 60 4  
 rôka light  
 nâ rôkâb VI 66 6<sup>3</sup> (V 61, 12<sup>1</sup>)  
 rokinâ light  
 rokinâ (divi) I 6, 1<sup>3</sup> (divâb), VIII,  
 94 9<sup>1</sup> rokinât (divâb), I, 6 9<sup>1</sup>  
 (49 seqq), V, 56 1, nâkasya  
 âdhi rokinâ I 19 6 rokinâ,  
 sûrya nâka, (50), three roka  
 nas (50 seq)  
 rôdasî, du heaven and earth  
 rôdasî (X 121, 6<sup>1</sup>), I 64 9<sup>2</sup> 85  
 1 (I 167 3<sup>2</sup>) V 53 6 VI, 66  
 6<sup>1</sup> 7 VII 56, 17 57 1, 3<sup>1</sup>  
 58, 1 I 134 3 VIII 7 16  
 20 4 94 11 for rôdasî read  
 rodasî V 61, 12<sup>1</sup>, rôdasîyab, I,  
 168, 1  
 Rodasî, f. wife of the Maruts the  
 lightning—  
 rodasî, (I, 64, 9<sup>2</sup>, 167 3<sup>2</sup>) I 167  
 5 V 56 8<sup>1</sup>, VI, 66, 6 rodasî  
 (for rôdasî iti), V 61, 12<sup>1</sup>, ro-  
 dasîm (for rodasî) I, 167, 4<sup>1</sup>,  
 Rodasî as Eileuthia, (I 167,  
 7<sup>1</sup>)  
 rôdhas enclosure, fence bank of a  
 river  
 (I, 38, 11<sup>2</sup>)  
 rôdhasvat, still locked up, unopened  
 rôdhasvatâb (clouds), I, 38, 11<sup>2</sup>  
 rohîst ruddy horse  
 rohîtab, V, 56 6  
 rôhita, red (horse)  
 rôhîtab I 39 6<sup>1</sup> VIII, 7, 28, rô-  
 hîtâ V, 61 9, I, 134 3  
 raurava skin of a deer  
 (232)

lagh light

lagh and g r light did 1 3  
syllable 1 3

loka space

lok and ulokā p loka seqq

vāmaga bull

(140)

vākmya praiseworthy

vākmya/ I, 167, 7

vaksh (uksh) to grow to wax

vavakshūb I 64 3 vavakshure II

34 4, ukshantam utā ukshātām

I, 114, 7, ukshimānāb I 7 8

58 8 ukshūtāab I, 85 2

sākām ukshūtāb V, 55 3 sām

ukshūtānam, V 56 5' —vīvak

shase(?), (I 6, 7<sup>2</sup>)

vakshānā, flank

vakshānābhyāb divāb I, 134 4<sup>2</sup>

vakshāna offering (?)

vakshānā, Instr V, 52 15'

vakshas chest

vākshab su I 64 4 166, 10 V,

54 11 VII 36 13

vankū, swift

vañkūm (rudrām) I, 114, 4

vañ, to speak to tell

voñab I 165 3, voñāma, I 166

1, voñemahi, I, 167 10 voñanta,

V, 52, 16 (bis) voñātāt, V, 61,

18 kāt voñēma, I 43, 1 uñyate

I, 114, 6 āvoñāma nāmāb asmai

I, 114, 11 —ādhi voñata, bless

us, VIII 20, 26 —prā vivakmi

I praise I, 167, 7 prā voñanta,

they told me of (Acc) V, 52,

16, prā vāñ, VII 58 6

vāñas, word, speech

idām vāñab, V, 54 15, I, 114, 6

vāñasy, to murmur

vāñasyate (of Soma) (148)

vāgra thunderbolt

vāgram I, 85, 9 VIII, 7 22

vāgra bāhu, holding the thunder-

bolt in his arms

vāgra-bāhub I, 165, 8 vāgra

bāhu, II 33 3

vāgra hasta with the thunderbolt in

their hands

vāgra-hastāb, VIII 7, 32

vāgrin wielder of the thunderbolt

vāgrīse (Indra), VIII 7 16

vat

api vātāyanta, welcoming, I,

165, 13<sup>1</sup>, p. xix; api vāt, to

so ver n t ni a t e  
can r t tr km u (VII  
16, 11) upi at m /ord (202  
4 9)

vat the young

vātām I 30 8 vātānā calves

III 56 16

vad to speak

vādānā I 4, 4 vādāt videma

II 3, 5 vādāt (opp) as-

34, 1 4 8 vādāt they

crack (the whip, I 37 2—

āññā vādā speak forth I 38,

13 —vādātā salūt, I 64 9—

vādā vādāva speak with (I, 165

3) I 10 5

vadh, to strike to slay

vādhm, I, 165 8', vād vād, I,

10, 2' III 46 4 I, 114, 7

8 mō vādhit, I, 38, 6 mō va

chisbrana V 54 9

vādhā, weapon I 61

vādhāb II 34 9, VII 36, 17

vadhā snā blow

vadhā-snāb I, 165 6'

van

vanata, accept, VIII 7 9, see vat

and su apivata.

vana, water

(I, 64 12<sup>2</sup>)

vāna, forest

vānā, I 64, 7 88 3' V, 57, 3,

60, 2 vānāni, V, 58, 6<sup>2</sup> trees

(lances), I, 171 3'

vānāspātī, lord of the forest

vānāspātīb, I, 166 5 VIII 20 5

vānāspātīn I 39, 5'

vanin tree

vanināb, I, 39 3 VII, 56 25

vanin, worshipful

vaninam, I, 64, 12<sup>2</sup>

vanushy

vanushyātāb of the plottier VII,

56 19

vand, to worship

vāndasva I, 38 15 V, 58, 2 VIII

20, 14, 20, vāndamānam, greet

ing II 33, 12'

vandit, worshipper

vanditām, II 34 15

vāndya, excellent

vāndyāsāb, I, 168, 2

vandhūra, seat (on a chariot)

vandhūreshu, I 64, 9

tap to pull

abhi vapanta, they plucked VII,

- 56 3<sup>rd</sup> ní vapanti may ther  
 mow d wn II 3  
 ap to u  
 vāpanti marītab mīham, VIII 114  
 vāpus, marvel  
 vāpūb VI, 66 1 vāpushe I, 61 4<sup>th</sup>  
 vāpti, barber  
 vāptā iva II 166 10<sup>th</sup>  
 vāpā-ir dh, invigorating  
 vāyab-vrīdhāb V, 54, 2  
 vāyas, strength  
 vāyab I 7 9<sup>th</sup> V, 55, 1 VII, 58  
 3, VIII 7 35 20 1, revāt  
 vāyab, X 77 7, vāyasā, II, 33, 6  
 vāyasvat consisting of food  
 vāyab vāyasvaab V, 54, 13<sup>th</sup>  
 vāyā germ, sprout, offspring  
 vāyām, I 165, 15, 166 15 167,  
 11 168, 10, pp xx xxi, (207  
 seq)  
 vāyā vat, with offspring  
 vāyāvāntam kshāyam, (208)  
 vāyāna way  
 vāyūneshu II, 34, 4<sup>th</sup>  
 varā, suitor  
 varāb-iva, V, 60, 4 (II, 34, 1<sup>st</sup> V,  
 59 3<sup>rd</sup>)  
 varā, delight  
 varāya, VII 59, 2  
 vāram, adv, or it may be  
 I, 88 2  
 varāhā, boar  
 vrīshabhib varāhāb, (140) (I 88,  
 5<sup>th</sup>)—divāb varāhām arushām,  
 the red boar of the sky (Rudra),  
 I 114 5  
 varāhu, wild boar  
 varāhū, I, 88, 5<sup>th</sup>  
 varivasy to open  
 varivasyāntab, VII, 56, 17  
 Vārūṣa  
 Āryaman, Mitra, and Varuṣa (V,  
 54, 8<sup>th</sup>), vārūṣab VII, 56 25  
 VIII, 94, 5, I, 43, 3 114, 11,  
 vārūṣa, VII, 59 1 vārūṣasya  
 pārat, from the snare of Varuṣa,  
 VI, 74 4 vārūṣam, I, 2, 7  
 vārūṣha, protection  
 vārūṣham II, 34, 14  
 vare-yū, wooing  
 vare-yāvab (maryāb) X, 78, 4<sup>th</sup>  
 vārāas, see samānā varāas.  
 vārna, colour  
 vārnam II 34, 13  
 vartanī, road  
 vartanīm, V, 61, 9  
 vart 4 who stops  
 nā variā VI 66 8  
 vā (nan) path  
 vārtmāri I 85 3  
 vārdhana joy  
 rudrāya vārdhanm I 114 1<sup>st</sup>  
 vārpa design  
 vārpa ā, I 19 1<sup>st</sup>  
 vārman-vat, mailed  
 vārman vāntab (yodhāb) X 78, 3  
 vārman, shield  
 ārma vārma kwardib, I 114, 5  
 varshā run  
 varsham I 58 7  
 varshā niri 12 clothed in rain  
 varshā nirmgab, V, 57, 4  
 vārshhīṣa best strongest  
 vārshhīṣāyā I, 88, 1<sup>st</sup>, vārshhīṣ  
 ab I 37 6 vrīshan, vārshīyas,  
 vārshhīṣa, (144)  
 vākalā, bark of trees  
 (178)  
 vavā spring  
 vavāsab, I, 168 2<sup>nd</sup>  
 vas, to wish, to long for  
 vasmu II 3, 13, usā āsi I 86 10  
 vāsama I 165 7<sup>th</sup> usānti vām  
 I 2, 4 yāthā vāsanti, as they  
 will it VIII 20 17, vāvaśānāb  
 the greedy VII 56 10<sup>th</sup>  
 vas to clothe  
 tāvishīb with vas (I, 64 7<sup>th</sup>)—  
 ūrāb vasata they clothed them  
 selves in wool, V, 52, 9<sup>th</sup>  
 vas, Caus, to brighten  
 vāsaya vshāsab I, 134, 3 (bū)  
 vas, to dwell  
 pravatsyam, pravātsyam p xvii  
 vasavyā, wealth  
 vasavyē, VII, 56 21  
 Vāsishṭha  
 vāsishṭhab, VII 59 3 the Vasish  
 thas are kapardīnab, (I, 114, 1<sup>st</sup>)  
 Vasu  
 vasavab II 34 9, V, 55 8 VII,  
 56, 17, 20<sup>th</sup> (gods) 59 8 X,  
 77, 6 vreshṭhab devānām vāsūb,  
 the best Vasu among the gods  
 (Rudra), I 43, 5  
 vāsu, kind  
 vāsyasā hrdā, VIII 20, 18 vā-  
 syasi V 61 6 (360)  
 vāsu, wealth, treasure  
 vāsu, V, 57 3<sup>rd</sup> VII, 59, 6 X 77  
 1, pāravatam vāsu, (V, 52, 11<sup>th</sup>)  
 vāsvab X 77 6, vāsūni V 61



16 I 134 4 vāsūnām I 170  
 5 vāsyab greater wealth, V 55  
 10  
 asu pati lord of treasures  
 vasu pate vāsūnām I 170 5  
 asu yā wishing for wealth  
 vasu yā I 165 1  
 āsta brightening up  
 ksh pāb vāstushu, at the brighten  
 ing up of the night : e in the  
 morning, (I 64 8<sup>2</sup>)  
 āstrā the lighter up  
 āhapāmr vāstā (Indra) (I 64, 8<sup>2</sup>)  
 āstra, garment  
 bhadrā vāstra, I 134 4 — (234)  
 vastranta the end of a garment  
 (I 37 6<sup>1</sup>)  
 āsyas see vāsu  
 ah to draw to carry to drive  
 vahati I 59 6 VIII 7 28 va  
 hate, I, 167 7, vāhante V 58,  
 1, 61 11 vāhadhve V 60 7  
 vābhave, V 56 6 (bis), I, 134 3  
 (bis) — vāhadhve you bring V,  
 53 13 riyam vahante VIII,  
 20, 7<sup>2</sup> — yagām ūhire they  
 carried on the sacrifice, II, 34  
 12<sup>1</sup> (40) (V, 52 15<sup>1</sup>) — vahatab  
 akāba they carry in her I 165  
 4 — ā vahantu I 85, 6 134 1  
 ā vahanti VIII 7 35 ā vahata  
 VIII, 20, 23 — pāra vāha carry  
 away, V 61, 17 — prā vāhadhve  
 you come X 77, 6  
 āhushāba, strongest  
 vāhushāba V, 56, 6 I, 134 3  
 āhrī  
 (37 seqq) — vāhni bhūb with the  
 swift Maruts I 6, 5<sup>1</sup> (37 4<sup>1</sup>  
 43 seq) — vāhni (for Pada vāh  
 ni) the two horses VIII 94  
 1<sup>1</sup>, (39) — vāhni, bright lumi  
 nous, (38 seq), vāhni tama,  
 brightest, (38) ep of Soma  
 (40) ep of the Arvins and  
 Rikhus (45) m. fire light,  
 Agni, (37 seq) minister, priest,  
 (38 39 40-43) — vāhni, fem ?  
 (39 seq)  
 va or  
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 the thunder) I 167 3<sup>2</sup> vālam  
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vi dyūt, I, 38 8<sup>1</sup> 64, 9 vi dyūtā  
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 vi-mahasab, I, 86 1<sup>1</sup>, vi mahasab,  
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 vi mókṣane, V 53, 7  
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 vit VII 56 5 viśā I, 39, 5,  
 viśab I 172 3 I, 114, 3  
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 vīve devāb X, 121, 2 I 19 3,  
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 pārthivani VIII, 94 9, vīsva  
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 asmin, everything in this village,  
 I, 114 1 vīsvasya tāsya, of  
 this all V, 55 8  
 vīsvā ayu, everlasting  
 vīsvā āyu V, 53 13  
 vīsvā krishā, known to all men  
 (I 64 14<sup>1</sup>)  
 vīsvāb in all directions  
 vīshūāb II, 33, 2 vīshūātm VI  
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 vīsvā kandra all brilliant  
 vīsvā kandāb I, 165 8  
 vīsvī karshanā known to all men  
 vīsvā-karshanam, I, 64, 14<sup>1</sup>  
 vīsvā ganyā  
 ep of Aditi, (260)  
 vīsvā dnāyas, satisfying all  
 vīsvā dhāyasam, VIII 7, 13  
 vīsva pls, all adorned  
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vi á bhar s  
va bhar san (I 54 10)  
vi un ad e cry her

X 12 7

viśvá mānuṣha known to all men  
(I 64 14<sup>1</sup>)

viśvam inva enlivening everything  
viśvam invabhuṣ V 60 8

viśva rūpa manifold

viśvá rūpaḥ (āṅgīrasaḥ) V 78 5<sup>1</sup>

viśvá rūpam (nīshkām) varie  
gated II 33 10

viśva vedas

viśva vedasāḥ, all knowing I 64

8 10 —viśva-vedasāḥ, wealthy,  
V 60 7

viśvāḥ, adv always

X 78 6

viśnu

viśnuḥ, I 85 7<sup>2</sup>, (133 seq 136  
seq) viśnave V, 87 1, (V, 87,

4<sup>1</sup>) viśnuḥ V, 87 8 viśnuḥ

eshāya the rapid Viśnu

(Soma?) II 34 11<sup>1</sup> Soma

(rain) VIII 20 3<sup>2</sup> —viśnu

and Trita, Viśnu s three steps

(II 34, 10<sup>1</sup>) Viśnu = Eva, ā

marut? (365)

viśvāḥ deliverer

(I, 166 8<sup>1</sup>)

vi sārgana, scattering

vi-sārgane V 59 3

viśta stuka with dishevelled locks

viśta-stukā I 167, 5

vi stārā, straw

vi stārāḥ (read vi stārē), V, 52

10<sup>1</sup>

vi sthā, kind variety

vi-sthāḥ, the gusts (of Vāta), X,

168, 2<sup>1</sup>

vi spardhas, striving

vi spardhasaḥ V, 87 4<sup>2</sup>

viśava, viśavya

(I, 134 6<sup>1</sup>)

viśmat, invoking

viśmatmatnām, I 134, 6<sup>1</sup>

vi-hrta, injured crooked

vi hrutam VIII 20 26, (I, 166

8<sup>1</sup>)

vi to stir up

ā āyata I, 166 4<sup>1</sup>

vi, to go

āpa veti, it goes away V, 61,

18

vi, to enjoy

vyantu VII, 57 6

śu strong

v śu I 39 2 v śu n stronghod

I 6 5

viśu pati strong felled

viśupaḥ bhīḥ V 58 6 VIII 20 2<sup>1</sup>

viśu pām strong booted

viśupam bhīḥ I 38 11<sup>1</sup>

viśi rejoicing feast

viśāye, V 59 8 VII 57 2 VIII

20 10 16

viśā, hero man

viśāḥ I 85 1 VI 66 10 X

77 3 viśasāḥ V 61 4 viśān

nab I 114 8 II 33 4 viśāḥ

(Rudra) II 3 1<sup>1</sup> viśaya V

61 5 viśāya I 86, 4 (In

dra) I 166 7 —viśāḥ son VII

56 24

viśā-vat, rich in men

viśā vantam I 64 15

viśya, strength

viśyām V 34 5

viś to keep back

varanta V 55 7 vrata from viś

vrinoti (336) vārayati to pro

hibit, (237) —āpa avrinvata they

have uncovered, II 34 1 —See

vartri ā vrata.

viś, to choose, to desire

vrine VIII 94 8 vrinmahe I,

114 9 āvrinā II 33, 13 —

ā vrine VII 59 11 ā vrinā

mahe, I 39, 7 114 4 ā vavri-

dhvam (better ā vavriḍdhvam

see vrit) (VIII, 20, 18<sup>2</sup>)

vrīkā-tāti among wolves

II 34 9<sup>1</sup>

vrīkā-barhis for whom the sacred

grass has been trimmed

vrīkā barhiṣṭ I, 38 1<sup>2</sup>, VIII

7 20 21 (I 64 1<sup>2</sup> 165

15<sup>2</sup>, 134, 6<sup>1</sup>)

vrīkti trimming (of the grass)

(I, 64 1<sup>2</sup>)

vrīkshā tree

vrīkshām V, 54 6<sup>1</sup>

vrīgāna, invigorating

vrīgānam, I, 165, 15<sup>2</sup> 166 15

167 11 168 10 171, 6, p

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vrīgāna, n, enclosure camp hamlet

(I, 165, 15<sup>2</sup>) vrīgāne I, 166 14

vrīgāne nadīnam in the realm

of the rivers V 52 7 vrīgānā

V 54, 12, vrīgāneshu, II 34

7<sup>2</sup>, (237)

nīg to turn to wind off to clear  
 (I 165 15<sup>a</sup>) vīṇḡāse (I 6, 6<sup>1</sup>)  
 vīśhā vīṇḡu/ vavīk am to  
 turn back the heads (69)  
 vavargūshuram I 134 6<sup>1</sup>—  
 pāri vīṇḡkṛi spire I 17 3  
 pāri vīṇḡaktu VII 46 3 pāri  
 vīṇḡyab may it void, II, 33  
 14  
 to turn  
 vartayatha I 39 3 vartayata  
 II 34 9 vartayata I 85  
 9 —ānu rāthab avartsata the  
 chariots followed V 55 1  
 to 9—ā vavarta I 165,  
 6 vartta I 165 14<sup>a</sup> p xxi  
 ā vavīddhvam (for ā vavī  
 dhvam) VIII, 20, 18<sup>1</sup> abhi ā  
 avart VII 59 4 ā vavṛtyam  
 let me bring hither I 168 1  
 VIII 7, 33 ā vavārtat II, 34  
 14 ā vavṛttan V 61 16 —  
 vi vavṛte it turns I 166 9<sup>1</sup>  
 vī vārtante they roll about V  
 53 7<sup>2</sup>—sam avartata there  
 arose X 121 1 7 (p 4)  
 vṛtta=versus  
 p xcv  
 vṛtrā Vṛtra  
 vṛtram I 85 9, 165 8 VIII 7  
 2, vṛtrām enemy, VII 58 4  
 vṛtra tūya struggle with Vṛtra  
 vṛtra tūrye VIII 7 24  
 vṛthā, freely lightly  
 I 88 6 168 4 wildly V 56  
 4<sup>1</sup> quickly VIII, 20 10,  
 vṛtha kṛi to shake (311)  
 vṛddhī see vṛddh  
 vṛddhā java endowed with full  
 power  
 vṛddha jvasab V, 87, 6 1  
 vṛddh to grow  
 vavṛddhe I, 37, 5 167, 8<sup>3</sup> avar  
 dhanta I 85 7<sup>1</sup> vavṛddhānta  
 V 52 7 VI 66 2 vavṛddhub  
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 2 vṛddhāntam, strong VI 66,  
 11 vṛddhāb grown V 60 3,  
 vṛddhāb magnified I, 38 15<sup>2</sup>,  
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 to grow I 85 1<sup>2</sup> vṛddhāse (I  
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ā vavṛddhub V 35 3—pra  
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 vṛddhub they have grown up  
 together V 60 5 vṛddh in  
 7end (I 114 6<sup>1</sup>)  
 vṛdhā increasing  
 vṛdhāsāb s hā, I 171 2<sup>1</sup>  
 vṛsh spargere to rain down  
 vī shvī V 53 14<sup>1</sup> varshayatha  
 V, 55 5—(139 151 19)—a  
 vṛsh to drink (152)  
 vṛsha khadhi armed with strong  
 rings  
 vṛsha khādāyab I 64 10  
 vṛshanavā, with strong horses  
 vṛshanarvānā, VIII, 20 10  
 vṛshat—āṅgi, strong'y anointed  
 (priests)  
 vṛshat āṅgayab, VIII 20 9<sup>1</sup>  
 vṛshan, strong manly  
 (138 seqq), strong powerful (19  
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 (141 144) vṛshanab pāṇasye  
 (141) giver of rain bounteous  
 (141 seq) fertilising (142)  
 bull, horse, stallion, (25 seq  
 139 140) arush'sab vṛshanab,  
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 bulls, VIII 20 20 hero,  
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 149 seqq) applied to deities  
 (145 seqq) vṛshāb vṛshā,  
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 shape of lightning, (18, 25 26)  
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 146 seqq.) vṛshanam, I, 85,  
 7<sup>2</sup>, vṛshānam with ā, (149)  
 N pr of a pious worshipper  
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 vṛshā ganāb the manly host (of  
 the Maruts) I, 87 4 vṛshne  
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 87, 5, vṛshne, Indra, I 165  
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- nābhi, with strong naves  
 1a nabhinā, VIII, 20, 10  
 panī  
 8 1<sup>1</sup>)  
 prajāvan strongly advancing  
 1a pravāne VIII 20, 9  
 psu with strong forms  
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 ) vrisha psunā, VIII 20, 10.  
 bhā bull manly hero  
 ) 140), vrishabhāb (usr yab),  
 ya, the bull of the Dawn V,  
 8 6<sup>3</sup> Rudra, II, 33, 6 vrisha  
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 shub, I 38 8 vrishm I 39,  
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 53, 5<sup>1</sup> vrishāva II, 34, 2<sup>1</sup>, V  
 53 2<sup>1</sup> 6 10, vrishm bhūb, V,  
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 ishmi pāṇsyam, manly work  
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 adhāse, I 64, 1, VII, 46, 1<sup>1</sup>, ve-  
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 at, suppliant  
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 1a vai u never, II, 33 9<sup>1</sup> 10  
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 1a dat arvi  
 vaidat-arvi yāthā, like Vaidadarvi,  
 V 61 10 (V, 61, 5<sup>2</sup> 9<sup>2</sup>, 360,  
 362)  
 vaiyavā  
 not vayyava, pp lin, lvi  
 vaira deya, weregild  
 vaira deya V 61, 8<sup>1</sup>  
 Vaitanara, N of Agni  
 vaivānara, V 60, 8  
 vyath to shake  
 vyathate, V 54 7 vithura from  
 vyath (I 168, 6<sup>1</sup>)  
 vyāthi, rolling  
 vyāthib V 59 2<sup>1</sup>  
 vyadh, to strike  
 vidhyata I, 86 9  
 1yā  
 (I 166, 4<sup>1</sup>)  
 vyūha  
 p lxxx  
 vyvshn (āyudhaviresha)  
 vyvshnbhib, (VII 56 13<sup>1</sup>)  
 vragā, stable  
 vragē I, 86, 3 — vragām, strong  
 hold VI, 66 8 — vragāb keeper  
 (228)  
 vratā, sway, &c  
 (236 seqq) what is enclosed pro-  
 tected set apart (236 seq 383  
 seq) apām vratē within the pale  
 of the waters (384) law (237  
 seq 384) ānu vratam accord-  
 ing to law (238), vratā (dharā-  
 yante) duties, VII 94, 2 sway  
 power, (239), vratām, I 166  
 12<sup>2</sup> vrata tāva at thy command,  
 under thy auspices (239) sacri-  
 fice (238 seq) deeds of the  
 gods (239)  
 vrāta, troop  
 vrātam vratam, each troop, V, 53  
 11  
 sams, to recite, to praise  
 sasyate, I 86 4 sasyāte (opp  
 ndyāte) V, 55 8 sasyānte VII,  
 56 23 samsamanaya, var 1 for  
 samsamanaya, (I 85, 12<sup>1</sup>) — a-sams  
 (271) — ūt samsa, V, 52 8 — prā  
 samsa, I, 37, 5  
 samsa spell, blessing curse praise,  
 prayer  
 (I 166 13<sup>1</sup>, 271), narām samsab,  
 (Indra) praised by men, Mān-  
 nerlob, II, 34, 6<sup>1</sup>, (439) —

- sāmsam*, curse VII 56 19  
*sāmsat* reproach I 166 8 —  
*sāmsab* prayers X 78, 3  
*sāmsa*, singer  
*sāmsam* I, 166 13<sup>1</sup> (271)  
*sāmsya*, glorious  
*sāmsyam* II 34 11  
*sak* to be able  
*sāvas* from *sak* (I 52 16<sup>1</sup>) —  
*kathām* *saka*, how could you,  
 V 61, 2  
*sakrá* hero  
*sakráb* I, 166, 1  
*sana* hemp  
 (233)  
*satá* hundred  
*satám* *humab* I 64 14 V 54, 15,  
 II 33 2 *ekam* *ekā* *satā*, each  
 a hundred V 52, 17 *dhenūnām*  
*satám* V 61 10 *satāsya* *prī*  
*nām* *sriyam* the happiness of a  
 hundred men, I, 43 7  
*satá-arkas*  
*satá* *arkasam* maybe *satá* *rikasam*  
 p lxxxv<sup>a</sup>  
*satá* *avaya* consisting of a hundred  
 sheep  
*parúm* *satá* *avayam* V 61 5  
*satábhugi*, hundredfold  
*satábhugi* *bhiḥ* I 166 8  
*satasvin* winning a hundred  
*satasvī* VII 58 4  
*satin* hundredfold  
*satīnam*, I 64 15, *satīnab* with  
 hundredfold wealth, VII 57 7  
*śātru* foe  
*śātrub* I, 39 4 *śātroḥ* I 165 6  
*śam* to work to perform worship to  
 praise  
 (166) *śamānāya* I 85, 12<sup>1</sup>  
*śamānāsyā* I, 86 8  
*śām* well pleasant, sweet health  
 (190 seqq), I 165 4, with *bhū*  
 (190 seq) VI, 74, 1 p cxi  
 with *as* (191 seq) I, 114 1,  
 with *asor* *bhū* understood (192),  
 with *kar* *val* (192) I 43 6  
 with *pū* *va*, &c (192 seq)  
*śām* *yób*, health and wealth  
 (193 seq) V, 53, 14 I 114  
 2, II 33, 13  
*śāmi*, deed  
*śāmi*, Loc., I, 87, 5<sup>2</sup>, *śāmi* and *śāmi*  
 (V 87, 9<sup>1</sup>)  
*śām-tama*, most welcome blissful  
*śām* *tamam* (*hrdē*), I 43, 1, *śām-*  
*tamebhiḥ* (*bheshagēbh* *b*) II 33  
 2 *śām-tama* (*bheshagā*) II 33  
 13  
*śām* *bhaviṣṭā* most blissful  
*śām* *bhaviṣṭāb* I 171, 3, *śām*  
*bhaviṣṭāb* X 77 8  
*śam* *bhū* healthful  
*śam* *bhu* X 186 1  
*śam* *yób* for health and wealth  
 I 43 4<sup>2</sup>  
*sara* reed arrow  
 (398)  
*śarād*, harvest  
*śarāt* *bhiḥ* I 86 6 — *śarad-*  
 Ceres p xxv  
*śāru* shaft  
*śārub* I 172 2  
*śārdha* host  
*śārdhas* *mārutas* = *cerfo* Martio  
 p xxv *śārdham* V 53 10 56  
 9, *śārdham* *śārdham* V 53  
 11, *śārdhaya* I 3<sup>2</sup> 4 64 1  
 V 54 1 87 1<sup>1</sup> VI 66 11  
 VIII 6 9, *śārdhasya* VII  
 56 8 *śārdhab* see *śārdhas*  
 (67 seq 69) — *śārdhan* *ritāsya*  
 the companies of our sacrifice  
 VIII 7 21 — *śārdha*, strong (68)  
*śārdhas*, might, host  
 (67, 68 seqq) *śārdh* *b* I 57 1<sup>1</sup>  
 5, V 52, 8<sup>1</sup> 54 6 VII 59  
 7 (V 87 1<sup>1</sup>) *śārdhāmsi* V  
 87 7<sup>1</sup>  
*śārman* shelter protection  
*śārma* I 85 12 V 55, 9 VII  
 59 1, I 114, 5 10, *śārman*  
 VII 56 25  
*śarya*, made of reeds  
*śaryā* f an arrow, also a sacrificial  
 vessel (398)  
*śaryana* lands in Kurukshetra  
 (398)  
*Śaryāna* vat, V of a lake  
*śaryana* *vati*, VIII, 7 29<sup>1</sup> — A  
 sacrificial vessel, (VIII, 7 29<sup>1</sup>)  
*śārvara*, dark  
*śārvarīb* the dark cows (the  
 clouds) V, 52 3<sup>2</sup>  
*śāvas*, strength  
*śāvab*, I 37, 9 29, 10, V, 58, 7<sup>1</sup>  
 87 2 6 *śāvasā*, I 39, 8 64  
 8, 9 13 167, 9 171 5<sup>2</sup> VI  
 66, 6 VII 57 1<sup>1</sup>, *śavase*, V  
 87, 1<sup>1</sup> *śāvasab*, I, 167, 9 V  
 5, 2 *śāvāmsi*, VII, 56, 7 —  
*śavas*, (251)

*jāvishtam* most powerful

*jāvishtā* I, 165, 7

*Jāśīyasī*

(V, 61, 5<sup>3</sup>) 1360 362) *see*

*jāsvat*

*jāsvat*, till

*jāsvatāb* I, 52, 2 *jāsvatam* *ekam*

it VIII 20, 13—*jāsvatinām*,

the eternal dawns, I 171, 5—

*jāśīyasī* compar, more frequent

V, 61, 6 (360)

*jākin*, hero

*jākināb* V 52, 17<sup>1</sup>

*jānakshaumakīra*, clothes of hemp or

linen

(234)

*jās*  
ā *sāte* they call for me, I,  
165, 4

*jīkvas*, wise powerful

*jīkvasāb* V 52, 16 54, 4

*jīksh* for *śraksh*

(V, 52, 16<sup>3</sup>)

*jīkha*

(V 52, 16<sup>1</sup>)

*jīpra* vat

*jīpravan*, (II, 34 3<sup>8</sup>)

*jīprā*, helmet, jaw

*jīpre* jaws, (II 34 3<sup>8</sup> I, 2 3) —

*jīprāb* (*hiranyāyāb*) headbands

V, 54, 11 helmets, VIII, 7

25

*jīprīn*, helmeted or possessed of

jaws

(II, 34, 3<sup>8</sup>)

*jīmī* vat vigorous, powerful

*jīmī vān* V, 56, 3 *jīmī vatām*,

VIII, 20, 3, *jīmī-vantāb*, X,

78 3

*jivā*, propitious

*jivābhīb* (*ūtī bhīb*) VIII, 20 24

*jīsu*, young one calf

*jīve*, II, 34 8, *jīsavāb*, VII, 56

16

*jīśā* child

*jīśāb* na *krīṣayāb*, X 78, 6

*jībham* adv., fast

I 37, 14

*jīrshān* head

*jīrshān*, VIII 7 25, *jīrshā-su*, V,

54 11 57 6, *jīrshā vavrikam*,

(269)

*śukrā* bright

*śukrāb-iva* *śūryāb*, I 43 5 *śukrām*

(*ūdhab*), VI, 66 1 *śukré*

(*ūdham*), II, 34 2<sup>8</sup>, *śukrāsāb*

I, 134 5 *śukrēbhīb* *hiranyāb*

II 32, 9

*śuk*, to shine

*śukān*, VI, 66 2 *śukāśāsāb*,

V 87 6 *śukāśāsāb*, brilliant,

II 34 1, *śukātī* II 34 12

*śūkī*, bright brilliant

*śūkāvāb* I, 64, VI 66, 4 11

VII, 57, 5 I 134 4, 5, *śūkī*

*śūkīnām*, *śūkīm* *śūkī bhyāb*,

*śūkayāb* VII 56 1 *śūkīni*,

part II, 33, 13

*śūkī* gamman, bright born

*śūkī-gammanāb* VII, 56, 12

*sundhyā*, brilliant

*sundhyāvāb*, V, 52, 9

*subh* see *sumbh*

*subh* splendour, beauty, glory

*subhā*, I 165, 1 p. xiii VII, 56

6 *subhā* I 64, 4<sup>2</sup> 88, 2 for

triumph I, 87, 3<sup>2</sup> 167 6, V

52, 8 57, 3 VII 57 3

*subham* yā to go in triumph,

V 55, 1 to 9, 57 2 (VIII

20 7<sup>2</sup>)—*subhāb*, gems, V 54,

11

*subham* yā

(164), (I, 87, 4<sup>2</sup>)

*subham* yāvan, triumphant

*subham* yāvā V, 61, 13, (164

I, 87 4<sup>2</sup>)

*subham* yū, triumphant

*subham* yāvāb, X, 78, 7, (164)

*subhrā*, brilliant:

*subhrāb*, VII, 56, 8 *subhrāb*, I,

19, 5 85, 3<sup>2</sup>, 167, 4, VII, 56

16 VIII, 7, 25 28—*subhrāb*

VIII, 7 2, 14

*subhira* khādī, armed with bright

rings

*subhira* khādayāb, VIII, 20, 4

*subhira*-yāvan

*subhira* yāvanā, (164.)

*sumbh*, to shine to adorn

*subhāyanta*, VII 56, 16 *subhāse*,

to be glorious X, 77 1, *subhā-*

*yante* they adorn themselves,

I, 85 3, *subbhamanāb*, I 165

5 VII, 56 11 59 7, *subhā*

*naib*, bright, I, 165 3<sup>4</sup> p xv

*subhāyat-bhīb*, brilliant, V 60,

8 (162)—*prā* *sumbhante*, they

glance forth, I, 85, 1

*śusukvān*

(I 168, 1<sup>2</sup>)

*śusukvās* and *śusukānā*, see *śuk*



*sūshma* breath, strength

*sūshmaś*, I 165 4<sup>a</sup> p xi breath  
VII 56 8 *sushram* I, 64 14  
165, 1<sup>a</sup> pp xii seq xxi VIII,  
7, 24 20 3 *sūshmya* power  
(blast) VIII 7 5, *sūshma* with  
*vrishan* and *vrishabhā* (140  
149)

*sushmin*, strong

*sushmī* VII 56 4 *sushmīre* I,  
37 4

*sūra* hero

*sūrab* I 64 9 *sūrāb-iva*, I 85  
8, V, 59 5 *gānasab sūrab*  
VII 56 22, *gigivamsi* nā  
*sūrāb* X 8 4

*sūru* vās always increasing

*sūru vāmsam* I, 64 15, *sūru-  
vāmsab* strong I 167 9

*sringa* horn

*sringam*, V 59 3

*sridh* strong

*sārdhantam* V, 56 1

*sē* *sridh* conferring blessings

*sē-sridhab* V, 87, 4-

*so*

*ni sītāni* prepared, I 171, 4

*sokis* blast of fire

*sokib* I 39 1

*sōna* brown

*sōnā*, I, 6 2

*sobhās*, see *sumbh*

*sōbhishṭā*, most splendid

*sōbhishṭab* VII, 56, 6

*skut* to trickle

*skōtanti* I 87 2

*Syavā*

*syāvāya*, V 61, 9

*Syāvā arva*

*syāva rva*, V 52, 1, (V, 61, 5<sup>a</sup>),  
(359 seq.)

*Syāvā rva stuta* praised by *Syāvā rva*

*syāvā rva-stutāya*, V 61, 5<sup>a</sup>

*syenā*, hawk

*syenāś*, VII, 56, 3, *syenāśab* nā  
*pakshīnab* like winged hawks,  
VIII, 20, 10, *syenāśab*, X, 77,  
5, *syenāś-iva*, I, 165 2, (175)

*srath*

*srathayanta*, they tire, V, 54, 10  
—*srathayante*, they soften, V  
59 1—*srathantu*, may they

loose it (plural instead of dual),  
(258)

*srathary*, to melt

*sratharyāti*, X, 77, 4<sup>1</sup>

*srāśas* glory

*srāśa* I 165 12, 171 5, V, 52

1<sup>a</sup>, I 43, 7 *srāśams* V 61

11 *srāśam* I 131 3

*srāśayā* eager for glory

*srāśayāś* VIII 94 1 *srāśas*

*yāvā* I 85 8—*srāśayām*

glorious, V 56, 8

*srājā* going

*srāvāś*, V 53 4<sup>a</sup>

*sri*

*āpa-sritab*, retired V 61 19—*upa*

*sriyānab* fastened, VII 56, 13

*sriyāse*, see *sri*

*sri* splendour beauty, glory

*srib* V 57 6 *sriyā* V 61, 1<sup>a</sup>

VI, 66 4 VII, 56 6 *sriyā*

*srēshṭab*, II 33 3 *sriye* I, 88

3 V 55, 3 VIII, 7 25 V

77, 2 *sriyā* *sreyāmsab* V, 60

4 *sriyase*, I, 8, 6<sup>1</sup> V 59, 3<sup>a</sup>

(his) *sriyab* I 85 2<sup>1</sup> 166 10

VIII, 20 12 *sriyam* *vāhante*,

they bring with them beautiful

light, VIII 20, 7<sup>a</sup>—*sriyam*

happiness I 43, 7, *sriyē* for

happiness sake, I, 64 12

*sru*, to hear

*sruve* I 37 3 *sruṇōti*, I 37 13

*srumatā* I 86, 2<sup>1</sup> *sruṇōti* V 87

8 9 *sruḍhī* I 2 1 *sruṇōtu*

I, 114 11 VII 46 1<sup>1</sup> *sruṇāva*

V, 53, 2, *sruvire* V, 87, 3,

X 168, 4 *sruṇomi* (with two

Acc), I hear thou art—, II, 33,

4—2 *sruṇōti*, listened, I, 39 6<sup>1</sup>

*sruṇantū* h, I 86, 5<sup>a</sup>—See

*sruṇōti*

*srutā*, glorious

*srutām*, I 6, 6, V, 52, 17 II, 33

11, *srutāsu*, V, 60 2

*sruṭya*, glorious

*sruṭyam*, I, 165 11

*sruṣhī*, a hearing

*sruṣhīm* I, 166, 13

*sruṣhī* māt, to be obeyed

*sruṣhī māntam*, V 54, 14<sup>a</sup>

*srenī* row

*srenīb* V, 59, 7<sup>1</sup>

*sreyas*

*sriye sreyāmsab* glorious for glory

V, 60, 4<sup>a</sup>

*sreshṭā*, best

*sreshṭab* I 43, 5.—*sreshṭab*

*sriyā*, the most beautiful in

beauty, II, 33, 3

- śrēṣṭhā tama*, the very best  
*śrēṣṭhā tamaś* V, 61, 1  
*śrōtri* listening to  
*śrōtāraś* (yāma hūtiśhu), I, 61 15  
*ślōka*, hymn  
*ślōkam* I, 38 14  
*śvās*, to morrow  
*śvāś* I 167 10, 170, 1  
*śvi*, to flourish  
*śrīvāma* I 166 14 see *śrīvaś*.  
*śvit*, to shine  
*śvīsvitan*, X 78, 7  
*śvityāśś*, bright  
*śvīkē*, II 33, 8  
  
*sakṛit*, once (only)  
*VI* 66 1  
*sakthān* leg  
*sakthāni* V, 61 3  
*sakhi*, friend  
*sākhā* I 170 3, X, 186 2, apām  
*sākha*, X 168, 3 *sākhya*  
*sākhāyaś* I, 165, 11 *sākhāyaś*  
*V*, 52, 2 *sākhāyaś* VIII, 20 2,  
*sākhun ākha* *sākhāyaś* I, 165  
13 *sākhun* V 53 16  
*sakhi tva* friendship  
*sakhi tvē* VIII 7 31  
*sakhyā*, friendship  
*sakhyāśya*, V 55, 9 X 78 8  
*sakhyāya vṛddham*, to grow their  
friend I 167, 4  
*sakē* to follow  
*sasakti*, I, 38 8, *sakādhyai*, I, 167 5  
— *saketa* may he remain united,  
V, 52 15 — *sātante* daksham  
they assume strength I 134 2  
*sāta*, with  
I, 167, 7, *sāta marūt su* among  
the Maruts, V, 56, 8, 9, *sute*  
*sāta* VII 59, 3<sup>1</sup>  
*sa-gātyā*, common birth  
*sa-gātyēna* VIII 20, 21  
*sa gūśh*, endowed with  
*sa gūśh*, V 50, 8.  
*sa-gōśhas* friend  
*sa gōśhasaś* V 57 1 I, 43, 3<sup>1</sup>  
*sa gōśhasaś* V 54 6 *sa gōśhāś*,  
allied with (263)  
*sāt* hero  
(I, 165 3<sup>2</sup>)  
*sāt arva*, with good horses  
*sāt arvab* V 58 4  
*sāt pati*, lord of (brave) men  
*sat pate* I 165 3 *sāt patim* II  
33, 12  
  
*satya*, true  
*satyāś*, I 87 4 167 7 *satyām*  
truly I 38 7, VII 56, 12  
*tirāś satyāni*, in spite of al  
pledges (VII, 59, 8<sup>1</sup>)  
*satya dharman* righteous  
*satya dharma*, X 121 9  
*satya javaś*, of true strength  
*satya jvasaś*, I 86 8, 9, *satya*  
*jvasam*, V 52 8<sup>1</sup>  
*sātya śrut*, truly listening  
*sātya śrutab*, V 57, 8 58 8  
*satrā*, together  
V, 60 4  
*satrāś*, common  
*satrāśim*, VII 56, 18 *satrāśab*  
together, X, 77 4  
*sātvan*, giant  
*sātvanab*, I 64 2<sup>3</sup>  
*sad*, to sit down  
*sīdan* I, 85 7 *sattāś* VII, 56  
18 — *sīdataś*, sit down on (Acc)  
I 85 6 *ś sadata* (barhīś) VII  
57 2 59 6 — *nī seda*, VII, 59  
7 — *pra sattab*, V, 60 1  
*sādana* seat  
*pārthive sādane* (I 38 10) *rtā-*  
*śya sādaneśhu* sacred places, II  
34 13<sup>2</sup>  
*sadanya*, distinguished in the assem-  
blies  
(276)  
*sādām* always  
II 34 4, I, 114 8  
*sādas* seat  
*sādab*, I 85 2 6 7 V 61 2  
(V, 61, 3<sup>2</sup>) *sādasab* V, 87, 4  
*sādā*, always  
VII 56 25 57, 7, 58, 6, 46 4  
VIII 20 22, 94, 3  
*sādma* seat place  
*sādma* (pārthivam), space (of the  
earth) I 38 10<sup>1</sup>, seat (of the  
earth), V 87, 7<sup>1</sup>, *sadma*, altar,  
(I 38 10<sup>1</sup>)  
*sadman*, m  
*sadmanam divyām* (I 38 10<sup>1</sup>)  
*sadyāś ūti*, quickly ready to help  
*sadyab-ūtayaś* V 54, 15, *sadyāś-*  
*ūtayaś* X 78, 2  
*sadyāś*, quickly  
*sadyāś* V 54, 10  
*sadhā-stha*, abode council  
*sadhā-sthe*, V 52, 7, 87, 3  
*sadhriśāśnā* assembled  
*sadhriśāśnāś*, I 134, 2

sacihraś together  
 sa ihraśab V 60 3  
 san o gun  
 sana, V 61 5 sanita VII 36  
 2,  
 sanāt always  
 VII 36 3 V 8 8  
 nabhi holding together  
 sā nābnaś V 13 4  
 sani luck  
 sanim II 34 7<sup>2</sup>  
 sā nīś dwelling in the same nest  
 sā nīśab I 165, 1 VII 36 1  
 p an  
 sanutāi fir  
 V 8 8 X 17 6  
 sānemī entirely  
 VII 36 9  
 sap to follow, to attend on to wor  
 ship  
 (I 85 1<sup>1</sup>)  
 saj atnī  
 (129)  
 sapary to serve  
 saparyatī VIII 7 20  
 saptā-gihva seven tongued  
 saptā gihvaś (vāhnaśab) (39)  
 saptā tantu having seven threads  
 (the sacrifice)  
 (253)  
 saptān seven  
 saptā saptā jākināś the seven and  
 seven heroes V, 52 17<sup>1</sup> saptā  
 rātnā, the seven treasures V I  
 74 1  
 sāptī horse, yoke fellow  
 sāptayab, I 85 1<sup>1</sup> 6 saptayab,  
 VIII, 20 23 sāptī the middle  
 horse (I, 39 6<sup>1</sup>)  
 sa prāthas wide spreading  
 sa prāthab VIII 20 13  
 sapsarā fed  
 sapsarāśab I 168 9  
 sabab dūgha, juice yielding  
 sabab-dughā I 134, 4<sup>2</sup>  
 sā-bandhu kinsman  
 sā bandhavaś V, 59, 5<sup>1</sup> VIII 20,  
 21<sup>1</sup>  
 sabar juice milk, water  
 (I 134 4<sup>2</sup>)  
 sa bādh companion  
 sa bādhab I 64, 8  
 sā bharas, toiling together  
 sa bharasab V, 54, 16<sup>1</sup>  
 sabha assembly court  
 (276)

sabha va courtly  
 sabhā vati, I 16 3<sup>2</sup>  
 sibha sahi strong in the assembly  
 (2, 6)  
 sabhēva courtly polite  
 (, 6)  
 sāni prep., with  
 I 61 8 14, 3  
 samā, like with is much  
 samāśraś samā I, V, 61 8<sup>1</sup>  
 sāmāna least  
 san anam n<sup>1</sup> yochāś V 168 2  
 saman together  
 I, 168 1  
 manyu, pl friends of one mind  
 sa manyavaś, II 34, 3 5, 6  
 VIII 6 1 21 confidants (o  
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### III

## A BIBLIOGRAPHICAL LIST OF THE MORE IMPORTANT PUBLICATIONS ON THE RIG-VEDA

I have often stated how much I was indebted to the labours of others in all I have endeavoured to do for the Veda. I have to make the same acknowledgment once more. Many indeed of those with whom I once worked side by side have ceased from their labours, but the gaps which death has caused have been filled by many young and equally valiant soldiers. I am almost afraid to mention names lest I should seem forgetful of some by whose labours I have benefitted. The elaborate publications of M. Bergaigne occupy a prominent place, and seem to me to have hardly received the credit which they deserve. Scholars are too apt to forget that we may differ from the results arrived at by our colleagues, and yet admire their industry, their acumen, their genius. Professor Ludwig has continued his work, undismayed by the unjust and unseemly attacks of his rivals. Professor Oldenberg's contributions, *Das altindische Ākhyāna*, 1883, *Rigveda Samhitā und Sāmavedārcika*, 1884, *Die Adhyāyatheilung des Rigveda*, 1887, and lastly the *Prolegomena* to his *Hymnen des Rigveda* 1888 have opened new and important fields of critical investigation. Different views have been ably represented by Pischel and Geldner in their *Vedische Studien*.

Professor Avery's *Contributions to the History of Verb-Inflection in Sanskrit* (1875), Professor Lanman's *Statistical Account of Noun-inflection in the Veda* (1877), are indispensable helps to every student of the Veda. Professor Delbrück's *Syntaktische Forschungen* (1871-1879) und *Das Altindische Verbum* (1874) marked a decided advance in critical scholar-

ship Almost every case of the noun in the Veda has found its special investigator, the Dative in Delbrück (1867) the Genitive in Siecke (1869) the Vocative in Benfey (1872) the Instrumental in Wenzel (1879), the Accusative in Gaidicke (1880) The nominal suffixes have been treated by Bruno Lindner in his *Altindische Nominalbildung* (1878) the suffixes of the Infinitive by Professor Ludwig (1871) and Professor Wilhelm (1870 and 1873) Geldner and Professor Kaegi have given a popular and useful account of the results of Vedic studies in *Siebenzig Lieder des Rigveda* (1875) and *Der Rigveda* (1881)

The following is a list of the more important publications on the Rig veda which have proved useful to myself and will prove useful to others This list does not pretend to be complete, but even in its incomplete form I hope that it may be serviceable to students of the Rig veda

The following abbreviations have been used —

Bezz Beitr = Beiträge zur Kunde der indogermanischen Sprachen herausgegeben von A. Bezzenberger

Festgruss an Böhtlingk = Festgruss an Otto von Böhtlingk zum Doctor Jubiläum von seinen Freunden Stuttgart, 1888

Journ Amer Or Soc. = Journal of the American Oriental Society

KZ. = Kuhn's Zeitschrift für vergleichende Sprachforschung

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ZDMG = Zeitschrift der deutschen morgenländischen Gesellschaft.

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## CORRIGENDA

Page 123, line 6 from below, *read* *virva* *mānusha* *for* *virvā* *manusha*

- , 138, „ 19, *read* *samsamānāya* *for* *samsa*
- „ 138 , 20 *read* *samsanam* *for* *samsanam*
- „ 173, „ 4 from below, *read* *ārā* *for* *āra*
- „ 278, , 17 seq, *read* of *Indra* *for* of the *Maruts*
- „ 315 „ 8, *read* *gaṅganā-* *for* *gaṅganā*